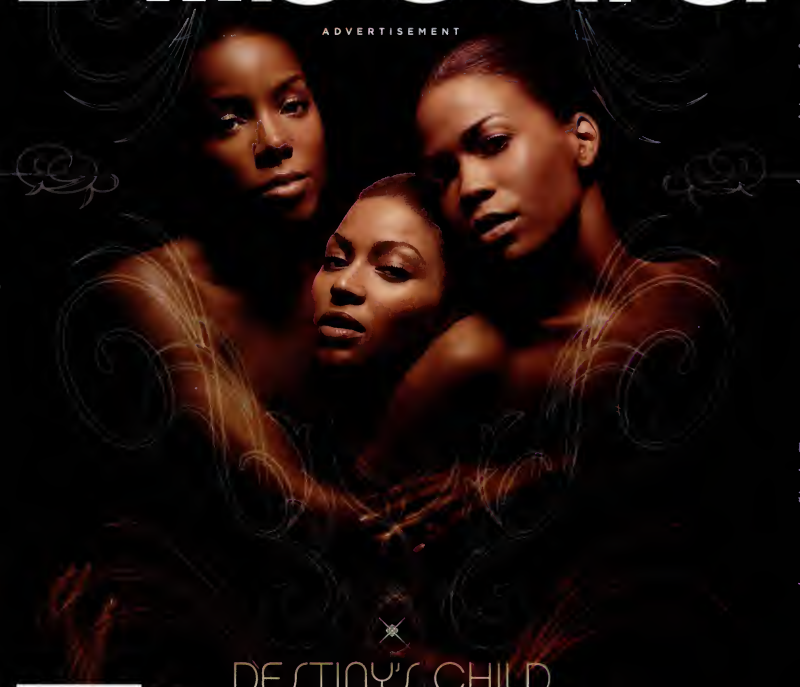
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VOLUME 118, NO. 2

No1 ON THE CHARTS

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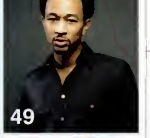
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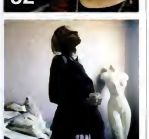
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>> The Billboard Music & Money Symposium is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures. Exchange ideas, generate leads and share information with the most influential members of the music, financial and legal communities.



ABOVE: Destiny's Child has taken a final bow, but members Beyoncé (pictured), Kelly Rowland and Michelle Williams continue to blossom in their solo endeavors. See page 29. Photo: Jemal Countess/WireImage.com

PAGE 3: Destiny's Child photo: Frank Micelotta/Getty Images. NYPD photo: Susan Butler

OPINION

EDITORIALS | COMMENTARY | LETTERS

SUSAN BUTLER
Legal/Publishing Editor
Billboard



PIRACY A FIGHT FOR ALL

After working as an industry lawyer for two decades, I am well aware of the perils of piracy. But like most of us, I never realized the immensity of the problem. Thousands of pirate CDs, millions in illegal profits, billions in lost sales. These were just numbers.

Then I joined a stakeout for a suspected CD pirate (see story, page 26). As we sat and waited . . . and waited . . . I pondered the resources being used for a single bust. Why, I wondered, should anyone care this much about CD piracy?

The answers are compelling. Every dollar spent on a pirate CD is a dollar lost for legitimate goods or services. That means a loss of tax revenue that could be used for teachers' salaries, school supplies and cops, firemen and other emergency workers.

Narcotics investigators say that CD piracy operates like the illegal drug trade—but is more profitable. Organized crime syndicates (not necessarily mafia families) typically run manufacturing and distribution networks. Profits fund other criminal activities, spawning violence.

On the music front, CD piracy means fewer record deals and less incentive to invest in genres that attract pirates, like Latin and urban.

Yet many members of the music industry are blasé about CD piracy, some believing law enforcement agencies will handle the problem.

But governments alone cannot conquer this global epidemic. The music industry must help itself.

The record labels, through their local and international trade groups, actively identify piracy hot spots and train law enforcement officials to detect pirate and counterfeit goods. The labels won't reveal how much they are spending on anti-piracy initiatives, but we're sure it's a bundle.

The industry has suffered from bad press because of its legal campaign against file sharers. But such coverage ignores the far greater efforts to combat truly criminal elements.

It's time for other segments of the business to wake up and pitch in. This includes artists, writers and publishers. Participate in educational efforts. Contribute hard cash. After all, a lot of cops have put on vests for you. ••••

Rock Radio: Talking 'Bout The Next Generation

BY JEFF POLLACK

Rock is dead . . . again. In the early '90s, heritage stations abandoned the rock format, and we heard the cry, "Rock is dead." But the concern was mostly tempered by the burgeoning popularity of alternative—a new, younger rock format that wasn't afraid to play new things.

In the late '90s, the same thing happened. Only this time it was alternative stations flipping formats.

Early last year, we saw more rock stations abandoning the format. Much of this could be attributed to a new competitive landscape: Markets simply could not sustain two contemporary rock stations.

But it goes deeper than that. With WXRK's flip to talk, New York does not have one full-time contemporary rock station as we enter 2006. And the "contemporary" rock stations in many other markets continue to become less contemporary and more gold-based, with no rock-based youth format waiting in the wings to take over.

Younger fans in general are dissatisfied with radio, but rock fans are particularly alienated. And no wonder: When songs with primarily youth appeal are released, rock radio refuses to consider them or, at best, dayparts them so severely that most of the airplay is overnight, a time when even college kids are sleeping.

Radio has alienated young fans before, but it has always had the luxury of time to win them back. Today, that luxury does not exist. Young rock fans are discovering other places to find their music. In fact, while some people, as usual, blame the quality of the new music, that's not the problem. There is actually a lot of great music out there . . . but it is not aimed at the people that rock radio currently targets.

This may end up being the first generation of rock fans that grows up discovering its music primarily outside of terrestrial radio, whether it is the Internet, satellite radio or TV that fills the role. This does not bode well for rock radio's future. Radio simply must find a way to make room for youth-based rock formats.

While it is convenient to dismiss the challenge by pointing out only the obstacles, each of them can be overcome. Here are a few things that will be key:

• Accept the fact that the format is young. Be aware of that going in and be prepared for the growing pains . . . and the rewards. Inevitably this means new stations flipping to the format. It is unrealistic to assume that any existing rock station would go younger.

• Just like 1991 and 1992, the focus should be on a new generation of artists. The grunge era was fine, but that's of a different generation. If you want to commit to a new audience, you have to commit to its music.

• Don't ignore women. Rock formats will always skew male, but why leave any numbers on the table?

• Think new, not hard. Play the hits, but don't be afraid to play something interesting or quirky.

• Presentation is critical. You must talk to the demos about what interests them, and you have to utilize the technology that they use to interact with their world: texting, instant messaging, blogs, ringtones, gaming, podcasting, etc.

Overcoming obstacles requires new and creative thinking and embracing uncomfortable truths. For sales teams, not being able to sign a big Budweiser order is painful—but not the end of the world. For music programmers, trying to stay on top of the fickle and varied tastes of young listeners will always be a struggle.



It won't be easy, but it has to be done. Rock radio's future depends on it. Besides, there is something liberating about being part of something new. The first person in that door gets to turn on the lights and crank up the volume. ••••

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>>>GOOGLE BUNDLES REAL
Google is planning to distribute a bundle of more than a dozen proprietary and third-party Internet applications, many of which compete with leading messaging, entertainment and search tools from Microsoft. Among the software the "Google Pack" bundle will offer is RealNetworks' RealPlayer jukebox. The bundle will include an installer application that keeps all Google Pack software updated.

>>>CLEAR CHANNEL CASE SETTLED
The high-profile case between Clear Channel Communications and JamSports was quietly settled just prior to the spinoff of Clear Channel's live-entertainment division, Live Nation. The settlement was reached Dec. 20; the spinoff took place two days later. Terms of the settlement were not revealed.

>>>EMI, NAXOS SUIT RESOLVED
EMI and its Capitol label settled their U.S. copyright infringement lawsuit against Naxos of America. The deal resolves issues over classical recordings Naxos released in the United States that fell into the public domain in the United Kingdom. Naxos has agreed to discontinue U.S. sales of certain classical and other recordings sold under its various labels. The remaining terms of the agreement are confidential.

>>>MAJOR RAID IN COLOMBIA
A joint operation among police, prosecutors and anti-piracy teams in Colombia resulted in the seizure of 210,000

continued on >>p8

Upfront
JANUARY 14, 2006

DIGITAL | BY BRIAN GARRITY

Digital Music's Dream Week

Post-Christmas Sales Of 20 Million Tracks Breaks Nielsen SoundScan Record

There was so much legitimate downloading in the final week of 2005, it recalled the impossible tallies such analysts as Jupiter and Forrester Research used in the late 1990s to dazzle venture capitalists and scare the daylights out of major-label executives.

In the seven-day stretch between Christmas and the new year, millions of consumers armed with new MP3 players (primarily iPods) and stacks of gift cards gobbled up almost 20 million tracks from iTunes and other download retailers, Nielsen SoundScan reports.

In the process, consumers shattered the one-week Nielsen SoundScan record for download sales.

A look inside the numbers shows just how unprecedented a week it was for the download business:

- Prior to the week ending Jan. 1, 2006, the most downloads sold in seven days were 9.5 million tracks sold the week prior.
- Sales of 20 million songs are almost three times the amount of digital tracks sold in the same seven-day span a year ago.
- Fifteen songs on this issue's Hot Digital Songs chart surpass the former one-week record for sales of a single track.
- D4L's "Laffy Taffy" took the top spot with 175,000 tracks sold, more than doubling the mark of 80,500 downloads Kanye West's "Gold Digger" set the week of Sept. 17.
- Each of the top 11 titles on the Hot Digital Songs chart sold more than 100,000 downloads.

For the year, the digital track sales tally reached 352 million—a 147% increase over 2004's total of 142.6 million.

In comparison to the volume of music that is downloaded through peer-to-peer networks, those numbers may not seem like much. P2P monitoring service Big Champagne estimates that at least 250 million tracks are downloaded worldwide each week from file-swapping services.

But a dramatic rise in the tide of authorized download sales in recent weeks suggests that changes may be afoot in the consumer's relationship to digital music.

The important question for the music business is whether 20 million downloads represents the new baseline for digital track continued on >>p8



FABO of **D4L** shook the group's "Laffy Taffy" all the way to the record books: 175,000 digital copies of the single were sold the week after Christmas, the best seven-day total ever.

DIGITAL | BY ANTONY BRUNO

At CES '06, Entertainment Is Serious Business

LAS VEGAS—The annual cacophonic orgy of sight and sound that is the International Consumer Electronics Show this year solidified entertainment as the driver of the digital future.

Some joked that the event's acronym—CES—should now mean "Consumer Entertainment Show."

The official kickoff of CES was Jan. 5, just after press time. But in pre-show media briefings, keynotes and press conferences, digital media was pervasive.

On the gadget front, the biggest news was XM Satellite Radio's unveiling of four portable XM satellite devices with MP3-player capabilities. Pioneer's Inno and Samsung's Helix connect directly with XM's programming feed, while two less expensive devices from Samsung's Nexus line require a docking station. All double as MP3 players, so users can listen to their existing files.

The devices also let users save up to 50 hours of programming as individual songs and mix them into playlists with other music files. Sirius introduced a similar, MP3-playing, satellite music-storing device in August. Labels contend that since such capabilities essentially replace the need to buy music, they are tantamount to piracy (see story, page 22).

The other major music announcement was the launch of Verizon's mobile music service, called V Cast Music (see story, page 8).

Motorola revealed more detail about its iRadio service, first demonstrated at CES last year. Although still not live, the service will feature more than 400 channels of music and talk shows that can be accessed via various Motorola phones and streamed to Bluetooth-enabled stereos. Motorola will custom program most of the channels, with Clear Channel Communications providing additional content. continued on >>p8

Photo: John Parra/Wireimage.com

UpFront

DIGITAL (cont.)

from >>p7

sales. A year ago, a 33% pop in download sales in the week following Christmas permanently raised the bar on weekly download volume by 2 million tracks.

Technology and distribution executives at the major labels are not holding their breath that download sales will now run at a rate of almost triple the 7 million tracks that were being sold on average in December. They say big sales of gift cards are likely creating the current volume of such significant downloads.

Yet gift cards were available in 2004, too. If the market can retain volume gain as it did last year, the numbers are tantalizing. Last year, sales fell by about 20% in the weeks following New Year's; such a drop this year would yield a weekly volume baseline close to 16 million tracks. That would put the download market on pace for sales of 750 million to 1 billion tracks in 2006.

Likely to drive the download business is the fact that the number of iPods and other MP3 players in distribution have exploded in the last year. The Consumer Electronics Assn. estimates that MP3 player revenue increased 200% to more than $3 billion in 2005.

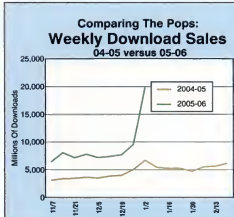
Apple claims to have sold more than 30 million iPods to date, but will likely have shipped a total close to that number in 2005 alone.

NPD Group estimates MP3 player revenue at leading retailers topped $500 million on sales of more than 3.3 million units for the five weeks between Thanksgiving and Christmas—a 65% jump in dollar volume from the 2004 holidays. Sales of MP3 accessories were big too, topping $160 million during the five-week period.

NPD figures exclude direct sales of iPods through Apple Computer and online sales.

And for the first time, sales of MP3 players are surpassing sales of personal CD players and CD shelf systems, NPD reports.

"We have definitely moved," says Stephen Baker, VP of analyst services for NPD, "from MP3 players being a computer-oriented product to a consumer-directed product." ••••



CES (cont.)

from >>p7

The music industry is already seeking alternative methods of delivering content to mobile devices. Of the greatest interest are mobile phones with WiFi connectivity, which would let users access existing music services.

Samsung unveiled what is thought to be the first dual wireless/WiMax device, and had the Goo Goo Dolls at its booth to help showcase the music-on-demand phones. WiMax is similar to WiFi but with a far greater range and capacity.

In other news, at least one prominent music publishing executive told Billboard that the market for ringtones may flatten or even decline this year after a record-setting 2005, putting more pressure on full-song downloads and other wireless music services to pick up the expected slack.

And in his annual pre-CES keynote address, Microsoft chairman Bill Gates gave a sneak peek into the new Vista operating system, expected to ship at the end of this year.

It is clear that with the new operating system, along with the new Windows Media Player 10, Microsoft is targeting Apple's dominance in the digital music space. Gates brought out MTV Networks president Van Toffler to give the first public demonstration of MTV's previously announced Urge music service, which MTV developed with Microsoft, and offers via WMP 10.

Justin Timberlake made a surprise appearance, hinting that his upcoming album may hold some exclusive elements for the Urge service.

"The technology is getting to the point where the consumer experience is really compelling," he said. "That's why MTV is here in numbers." ••••

continued on >>p10

>>>MUSIC ZONE BUYS MVC

Corporate advisory and restructuring firm Kroll completed the sale of 41 MVC stores to British retailer Music Zone Jan. 4. The sale has secured the jobs of 437 MVC employees, Kroll said in a statement. Financial terms of the deal were not disclosed.

>>>STARZ GOES VONGO

Starz Entertainment Group has launched Vongo, its new movie download service. For $9.99 per month, Vongo subscribers can download movies and other video content over the Internet for playback on PCs, laptops and select portable media devices. More than 1,000 movies, music videos and sports selections will be available, as well as a live feed of the Starz TV channel.

>>>ROTH, CAROLLA MAKE RADIO DEBUTS

Former Van Halen frontman David Lee Roth and West Coast counterpart Adam Carolla made their debuts Jan. 3 as replacements for syndicated radio personality Howard Stern. Roth is being broadcast on CBS-owned WFNY New York and simulcast in Dallas, Philadelphia, Boston, Pittsburgh, Cleveland and West Palm Beach, Fla. Carolla's program originates at KLSX Los Angeles and is beamed to stations in Seattle; Phoenix; Las Vegas; Portland, Ore.; Reno, Nev.; and San Francisco, San Diego, Sacramento and Fresno, Calif.

MOBILE | BY ANTONY BRUNO

Verizon Launches Mobile Music Store

New Service Undercuts Sprint Pricepoint

Verizon Wireless has introduced a mobile music download service in partnership with Microsoft, forming an alliance designed to take on Apple Computer's digital music market dominance.

When it goes live Jan. 16, the VCast Music service will become the second mobile music effort started in the United States. Sprint unveiled the first U.S. mobile download store Oct. 31, 2005.

Like the rival Sprint service, the VCast Music store lets users browse, preview and download songs to and from select wireless phones. But Verizon will charge $1.99 per track, undercutting Sprint by 50 cents. For customers willing to forgo downloading over the air, Verizon also offers a 99-cent per-track option that delivers the song to a PC, and it can later be transferred to the phone via a USB cable.

In addition to the per-track charges, Verizon subscribers must pay an extra $15 per month to access the broader VCast multimedia service, which also provides streaming video and videogames.

The VCast Music service will offer a 500,000-track library at launch, double Sprint's 250,000, and says it expects to reach 1 million tracks by this spring. Verizon negotiated the licensing with each major label individually, and tapped independent digital aggregator the Orchard to handle that task for independent labels.

Plans for the service include embedding master ringtones with full tracks, complete album downloads and a variable-pricing system favored by labels, charging more for some tracks and less for others.

Verizon's VCast Music phones feature a mobile version of Microsoft's Windows Media Player 10 as the underlying digital-rights-management technology. This means users can transfer WMA-protected music purchased from such online services as MSN Music, Rhapsody, Napster and pretty much every other digital retailer other than iTunes to their mobile phones.

Microsoft has struggled to gain a significant foothold in the mobile phone market to date, and its relationship with Verizon is considered its best chance of reversing that trend.

At launch, only three phones will be available that support the new service: one from Samsung, one from LG and a Verizon-branded device made by UT Starcom. The LG model is sold on Verizon's Web site for $150. Pricing for the other two phones was not available at press time.

VCast Music is just the latest effort by the wireless industry to command a greater portion of the portable music market.

"We are looking at this as competing with the iPod," Verizon spokesman Jeffrey Nelson says. "This is the most important service launch we've ever had."

But while record labels share enthusiasm for the potential of wireless music services in the long term, concerns over cost remain an issue.



Analysts generally agree that $1.75 is the optimal "sweet spot" for the cost of over-the-air music delivery. And there are substantial challenges to meeting that price.

The cost of moving data across wireless networks is greater than on the traditional Internet, despite the recent upgrades wireless operators have made.

"The economics of delivering music over cellular networks is very difficult," says Rio Caraeff, GM of Universal Music Group's mobile division. "I don't think [third-generation] networks are well-suited for music delivery on a large-scale, affordable basis right now."

Meanwhile, record labels charge carriers higher wholesale licensing rates than they do online services; publishers demand royalties on wireless and PC deliveries from dual downloads.

Finally, the price of suitable mobile devices is another potential barrier. Although the mobile industry looks to its 200 million U.S. subscribers as a captive audience for new entertainment services, color screens, increased storage and better battery life are needed, which drive up the cost.

"It's one thing to say, 'There's going to be a million devices,' and another thing to say, 'A million devices that are going to sell for $399,'" Caraeff says. "It's definitely a factor when we try to figure out what portion of the music market is going to be enabled by wireless devices." ••••

Currently, only three phones are on the market that can support the V Cast Music service. One of them is from Samsung.



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UpFront

RETAIL | BY ED CHRISTMAN

Biz Finds Silver Lining In Year-End Sales Numbers

NEW YORK—While the U.S. music industry laments that album sales dipped 7.2% in 2005, executives see hope for the future in the billion units of music consumed last year, the highest until total for any year in the Nielsen SoundScan era, which began in May 1991.

The unit total includes music video as well as 352.7 million digital track downloads. The download-a number far surpasses singles sales in any configuration for the last 20 years, based on sales data from Nielsen SoundScan and shipment data from the RIAA.

"Even given the declines the industry has seen, the real takeaway from 2005 is that consumers made more than 1 billion music purchase decisions," says Rob Sisco, Nielsen Music president/Nielsen Entertainment East Coast operations COO. "It is an unprecedented level of music purchasing."

Industry executives also are stoked by the 20 million tracks downloaded in the week ending Jan. 1. It was the highest weekly count ever for digital downloads, let alone the first time any configuration topped album sales in the same week.

For the year ending Jan. 1, album sales totaled 618.9 million, the lowest sales level since 1994- when the configuration generated 614.7 million scans.

The 7.2% downturn is based on an adjusted 52-week comparison, with 2004 album sales pegged at 666.7 million units. But in 2004, Nielsen SoundScan actually reported a 53-week year. On that basis, album sales were actually down 9.2% from a 2004 total of 681.4 million. Either way, it is the second-worst downturn in the SoundScan era, trailing only 2001, when album sales dropped 10.7%.

Universal Music Group remains the U.S. industry leader in total album market share with 31.7%, followed by Sony BMG Music Sales Enterprise, which had 27 .5%; the Warner Music Group with 17.3%; and EMI Music with 10.4%. The independent sector, excluding Caroline, ADA, Fontana and RED, had a 13.2% share.

In current album market share, UMG garnered 34.8% in 2005, followed by Sony BMG with 27.7%; WEA with 16%; and EMI with 9.2%. Independents collectively posted 12.2%.

In the last weeks of 2005, Mariah Carey's "The Emancipation of Mimi" finished strong enough to become the best-selling album of the year with scans of 4.97 million, topping 50 Cent's "The Massacre," which garnered 4.85 million scans. Those were the only two albums to top the 4 million mark in 2005.

A total of 48 titles achieved sales of 1 million units in 2005. That's down from the 65 titles that did so in the prior year—and represents less than half the 100 albums that surpassed the 1 million milestone in 2000.

Similarly, the top 10 best sellers of 2005 scanned a combined 32 million units, which is not only down from the previous year's total of 34.6 million, but is only slightly more than half the 60 million units the full-year top 10 generated in 2000.

The decline in hit albums is seen in the overall current album category, which was down 8.9% from the 2004 total. Catalog titles, which now account for 37% of all album sales, had a stronger year than current albums, falling only 3.9%. (These stats are different than those in this issue's Market Watch, on page 59, which are computed against a 53-week year for 2004.)

Moving over to the growing digital universe, the 352.7 track downloads SoundScan counted in 2005 far more than doubles the 142.6 million detected in 2004. The top-selling digital songs for the year were "Hollaback Girl" by Gwen Stefani and "Gold Digger" by Kanye West, featuring Jamie Foxx.

Digital album sales also enjoyed explosive growth: 16.2 million units in 2005, up 194% from the 5.5 million units scanned in 2004. For the year, digital albums accounted for 2.6% of all album purchases.

Examining sales by genre, Latin music was the only category to post an increase in sales, growing 12.6% to 35.9 million units in 2005, vs. 31.9 million units in 2004. Country albums bucked industry trends somewhat, only falling 3.3% to 75.3 million units in 2005—and that does not include the sales of Garth Brooks' albums that Wal-Mart has offered exclusively since Thanksgiving.

Practically all the other genres fell harder than the overall album downturn of 7.2%. For example, R&B titles (which includes rap albums) generated 143.4 million scans, down 11.6% from 2004's total. The alternative category (which includes metal) dropped 8.1% to 120.8 million units. Classical fell 15% to 15.9 million units, jazz 8.8% to 17.1 million units and soundtracks 16.5% to 22.8 million units. Christian albums (including gospel titles) were off 8.1% to 38.2 million units, based in part on data from the Christian Music Trade Assn.

Looking at the store sector, traditional chains and independents continued to lose market share to mass merchants and nontraditional outlets. Mass-merchant account sales only dropped 2.8% for the year and are now responsible for 40.3% of all album sales, an increase of 37.6% from 2004. Nontraditional outlets (including online stores, concert venues and TV direct marketing) garnered album sales of 48 million units and now account for 7.7% of the configuration's total.

Meanwhile, chains saw album sales drop 15.7% to 275.9 million units. The segment now accounts for 44.6% of total album sales.

Independent stores suffered the biggest decline, with album sales decreasing 28.1% to 45.9 million units in 2005. ▪▪▪



MARIAH CAREY had the best-selling album of 2005. 'The Emancipation of Mimi' ended the year just shy of 5 million units

Mariah Carey Photo: Michael Caulfield/Wirelmage.com

>>>MOTOROLA UNVEILS IRADIO

Motoroia, the world's No. 2 cell phone maker, revealed details Jan. 3 for Radio, a subscription music service that will go on sale this year. It also unveiled a new home phone that consumers could link with celiphone and Web phone services.

>>>JONES MEDIA SIGNS KINGSLEY COUNTDOWN

Jones Media Group has signed on to distribute "Bob Kingsley's Country Top 40." The four-hour weekly countdown debuted Jan. 1 on more than 300 affiliates. Kingsley previously hosted the ABC Radio Networks-owned "American Country Countdown With Bob Kingsley" from 1978 until the end of 2005. ABC Radio announced plans to replace Kingsley with Kix Brooks of Brooks & Dunn as host of "American Country Countdown." The Brooks-hosted version of the show debuts Jan. 21.

>>>MADONNA POURS NEW WINE DEAL

Madonna has entered a licensing deal with West Coast-based Celebrity Cellars to create and distribute a commemorative, limited-edition collection of wines. Priced from $25-$40, the line of red and white wines will be available Jan. 12 at stores nationwide and on the Celebrity Cellars Web site.

>>>CANADIAN SONGWRITERS GALA

Willie Nelson, k.d. lang and Rufus Wainwright are among the performers tapped to perform Feb. 5 at the Canadian Songwriters Hall of Fame Third Annual Gala in Toronto.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Lars Brandle, Susan Butler, Leila Cobo, Brian Garrity, Paul Heine, Jill Kipnis, Larry LeBlanc, Michael Paoletta, Phyllis Stark, Ray Waddell and Reuters.

Smith Takes New Latin Sales Role

NEW YORK—Longtime Billboard sales executive Gene Smith is turning a new page in his career with the magazine.

Smith is launching a marketing firm, Gene Smith Enterprises, with offices in Montclair, N.J., and Miami Beach. Through the new company, he will serve the magazine as managing director of Billboard Latin sales.

In his new capacity, Smith will drive Latin marketing and sales initiatives for Billboard and will be responsible for developing new special feature projects in the Latin market. He will continue to work on these efforts with Miami-based Latin American sales manager Marcia Olival.

The move, which is effective Feb. 1, marks Smith's retirement as associate publisher, international, for Billboard.

"Gene has been a trailblazer for Billboard in the Latin market and has been a valuable contributor to Billboard's growth over the past 20 years," Billboard president and publisher John Klicuilen says. "We look forward to continuing to work with him in maintaining our leadership position in the Latin market."

Smith joined Billboard in 1985 as associate publisher for sales and marketing. He immediately set out to build a new international advertising sales staff, with offices in Tokyo, London, Paris, Milan, Hamburg, Sydney and Kingston, Jamaica.

In time, his focus shifted mainly to international sales and the Latin music market. Under his leadership, Billboard's Latin ad business boomed, in 2005 alone, Latin advertising grew 64%.

Smith was part of the creation of the Billboard Latin Music Conference & Awards. He also has been a driving force behind the Billboard Latin Music Quarterly and Billboard's quarterly Latin music compilation CDs. ▪▪▪



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TOURING BY RAY WADDELL

Bigger Bang May Bring Biggest Bucks

Rolling Stones Tour Competes With U2's Vertigo For Highest Gross Of All Time

The Rolling Stones' A Bigger Bang tour exploded in 2005, and could end up as the top-grossing tour ever, pending an epic box office battle with U2's Vertigo tour.

The Stones hold the record, from their 1994-1995 Voodoo Lounge tour, which grossed nearly $320 million.

A Bigger Bang is more than halfway to Voodoo's total, with a summar of stadium dates to come. In 2005, the Stones sold 1.2 million tickets, grossing more than $162 million from 42 North American dates on the tour's first leg (billboard.biz, Dec. 30, 2005).

"Forty-three [dates] if you include the club show," says Stones' promotar Michael Cohl, refarring to a spacial show last August at the Phoenix in Toronto. "That was probably about $5,000 [gross]." Cohl has produced every Rolling Stones tour since 1989's Steel Wheels.

As big as they banged in North America, the Stones ware second for the year worldwide to U2's Vertigo, which was the top-grossing trek of 2005, according to figures from Billboard Boxscora (Billboard, Dac. 24, 2005). Vertigo reported grosses of $260 million and draw more than 3 million people to 90 concerts, ali sellouts.

Vertigo, produced by Arthur Fogel at TNA, will rasuma in March, having sold anothar 750,000 tickets to stadium shows in Mexico, South America, Australia and New Zaaland. All told, U2 could gross a staggering $390 million from 130 shows and 4.4 million tickets sold.

Impressive as the potential gross is, U2's hold on the top tour trophy could be short lived, as the Stones have a slate of stadium dates awaiting in South America, Japan and Europa for this year and a higher ticket price than U2. Tha $400 million mark could be within reach, but Cohl is more impressed with the attendance the band is achieving than the revenue.

"The dollars are the dollars, we're charging just slightly mora than we were charging last time," Cohl tells Billboard. "The fact that shocks tha hall out of me is we went from 10 stadium shows up to 18 stadium shows. We went from doing 25,000-30,000 [people] a night in tha stadiums to doing 40,000-50,000. That is incradible."



Already owning the honor of top-grossing tour of all time, **THE ROLLING STONES** are positioned to break their record with the Bigger Bang trek.

The Stones are also notching more than $17 per head in merchandise sales, bringing in more than $20 million in 2005.

The European swing—all the stops are stadiums—begins May 27 in Barcalona and runs through the end of August. "Right now we've got about 36 of tham booked," Cohl says.

Before that, the band will play mora North American dates, baginning Jan. 10 in Montraal, followed by stadium concerts in Maxico and South America. The Feb. 18 kickoff is a free show on Copacabana Baach in Rio da Janeiro, Brazil, projactad to draw 1.5 million paople. The tour is targeted to wrap Aug. 29 at Millennium Stadium in Cardiff, Wales, and sales are "on pace or ahead in avary city but one from last time," Cohl says.

Topping Voodoo Lounge does not seem to be a priority for Cohl. "I don't even know what Voodoo Lounge did," he says. "I know that people keep track of it, and it's not that i don't. But I really don't know what the gross was, and it's kind of unfair. How do you compare somathing at a 1994 ticket price to something at a 2005 ticket price?"

Still, a world record is a world racord. "I'm sure we'll beat it," Cohl says. "More important than anything alse, I think the fans are anjoying it more, I think the shows are better, and I think the band is playing better than avar."

Evan whan the Voodoo Lounge gross record inevitably falls, that tour's attendance mark appears safe for the foreseeable future. Voodoo playad only stadiums, selling out 123 of 128, and draw a ramarkable 6.4 million paople. •••

LEGAL BY BRIAN GARRITY AND SUSAN BUTLER

Copy Protection's Future Unclear

With Sony BMG Plagued By Legal Problems, Industry Mum On Next Move For DRM

Sony BMG's proposed settlement of at least 20 class action lawsuits connected to its use of CD copy-protection technology does not spell the end of the major label's woes.

Not only does the company still face heat from attorneys general and the threat of additional suits, but the fate of all copy-protection initiatives is now uncertain.

The preliminary settlement deal is set for a Jan. 6 hearing in New York. That court will likely put other class action suits around the country—which allege Sony BMG's copy protection compromised users' computers—on hold for at least 90 days, until the New York settlement can be vetted in a hearing.

Class actions have been filed in Oklahoma, California, and other states. The Jan. 6 court date will reveal which parties have signed on to the terms of the New York settlement. Assuming the settlement is approved by the New York court, class members everywhere could either accept those terms or withdraw from the class and file individual suits.

New suits could still spring up from users claiming actual damages to their computers.

The company also faces legal problems with Texas Attorney General Greg Abbott, and attorneys general in New York and Florida are investigating the issue. Those cases are not part of the settlement deal, though they could end inquiries if satisfied with the response by consumers opting in to the settlement. Other state law agencies may also still file inquiries.

Abbott is going forward with his case. A representative says that the New York settlement is "not relevant" to the Texas action.

Where copy-protection initiatives from the major labels go from here remains to be seen.

As part of the proposed settlement, Sony BMG agreed to cease production of CDs using XCP digital-rights-technology from First 4 Internet or MediaMax DRM from SunnComm, and to injunctive measures governing any CDs manufactured with content-protection software during the next two years. The company, which has steadfastly denied allegations that its copy-protection software monitors consumers, will also use an independent auditor for the next two years to verify that claim.

> Sony BMG's N.Y. settlement does not cut any ice with Texas.

As for EMI, the company remains in a test phase with its DRM vendor, Macrovision. There is no word yet on whether EMI will introduce new protected discs this year, as originally scheduled.

The Electronic Frontier Foundation released a Jan. 4 statement calling on EMI to publicly vow not to take any legal action against computer security researchers testing its copy-protected releases. The EFF is one of the parties that sued Sony BMG over its DRM, and is now supporting the terms of the New York settlement agreement

Universal Music Group and Warner Music Group have not announced support for copy-protected discs. A high-ranking executive at one of the companies says Sony BMG's woes confirm that the technology is not ready for consumer adoption. •••

For a clarification of last week's story on the digital-rights-management settlement, see page 78.

Photo: Kevin Mazur/Wirelmage.com

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DIGITAL BY BILL WERDE

Clear Channel Readies VOD

Music Video Battle Looms For Yahoo, AOL

Clear Channel is ramping up its Web presence again, with a planned launch this month of video-on-demand capabilities for 17 station Web sites in five major markets.

The radio conglomerate will begin its VOD initiative in New York, Los Angeles, Boston, St. Louis and Washington, D.C., customizing archive access to thousands of videos to the branding of respective stations.

"An urban station in St. Louis will look very different from a country station in D.C.," says Evan Harrison, Clear Channel executive VP of online music and radio. "We want to take advantage of the extent to which stations can customize the product locally."

For Harrison, that's not just PR schmooze, but a point of differentiation from the VOD services that AOL, Yahoo and MSN already offer, to great effect.

AOL representatives say they serve roughly 3 million-5 million music video streams daily. Yahoo Music head of artist and label relations Jay Frank places his company's number at "easily over 10 million per day." Both services have benefitted substantially from explosive one-off events: AOL webcast the July 2 Live 8 concert to 5 million people, and Yahoo served 4.4 million streams of Howard Stern's Dec. 16 terrestrial radio farewell.

Clear Channel has not yet experienced such a watershed moment, but its VOD initiative follows a year in which the company dramatically increased its online offerings and traffic.

According to Harrison, the company began 2005 with 200 stations streaming online and ended with more than 450, with average weekly listeners growing from 300,000 to 950,000. Midyear, Clear Channel launched Stripped, its online-only concert series, on 125 Web sites, as well as podcasts. The company has since served some 6.5 million podcasts, a number that Harrison says is growing by 10% per week.

Viewed in terms of unique visitors to a brand's network of music properties, Clear Channel still trails AOL, Yahoo and MSN substantially. According to the most recent numbers from comScore MediaMetrix, in November, Clear Channel experienced roughly 9.3 million visitors, compared with Yahoo's 20.6 million, AOL's 16.1 million, and MSN's 13.2 million. (Other online networks, including MTV's and ARTISTDirect, also snuck in ahead of Clear Channel.)

There's more than just Web traffic at stake. Online advertising continues to explode, up about 30% in 2005 to around $11 billion. And, Frank says, the ad market for VOD is tremendous. "People are much more willing to have 30 seconds of their time paid for if it means they will get what they want for free. And because the eyeballs are attentive at that point, you can charge a premium."

Harrison expects Clear Channel's momentum to carry into VOD. "Year one, we laid the foundation and proved to be the most aggressive radio company on the Web," he says. "Now with VOD in effect, that will enable us to compete with the online portals who have been in video on demand."

Clear Channel plans to expand VOD to other markets during the year, and Harrison says that such on-air promotions as radio DJs directing listeners to vote online in video "battles" will also fuel growth.

But Frank says online portals, by virtue of the demographics they already possess for users of their vast, respective networks, have a substantial advantage over Clear Channel's VOD efforts. "Clear Channel can't—and if they can, will take a long time to—truly identify their audience," he says. "They don't know if that person watching VOD is a 14-year-old male or a 55-year-old female. I can go to a beer company and tell them I can select only 21-year-old males and give them a beer ad on Friday afternoon." ••••



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Rocking The Winter Games

Flipsyde's 'Someday' Is Chosen As The Theme Song To Upcoming Olympics

Cherrytree/Interscope group Flipsyde has the upcoming Olympic Winter Games to thank for the relaunch of its album, "We the People," which originally debuted last summer.

The album's rerelease in December (with new track "Happy Birthday") coincided with NBC naming lead single "Someday" the theme song of its Winter Olympics coverage.

The infectious rap-rock track is heard—and ID'd—in TV spots for the games that began airing on NBC a few weeks ago. Created in-house by the NBC Agency, the music video-like ads intertwine footage of the band and such athletes as **Apolo Anton Ohno** and **Michelle Kwan**.

At press time, the band was scheduled to make its national TV debut Jan. 5 on "The Tonight Show With Jay Leno."

"This a great way to get our music heard," Flipsyde frontman **Piper** tells Billboard of the band's partnership with NBC and the Olympics. "It's also a great way to cut through the clutter."

Indeed. "We the People" sold 500 units in the week ending Dec. 25, 2005, according to Nielsen SoundScan. The CD doubled its sales in the week ending Jan. 1. Since its rerelease, "We the People" has sold 2,000 of its 8,000 total.

For its part, NBC was looking for an edgy song filled with hope and achievement, says **Barbara Blangiardi**, the network's VP of marketing and special projects. Perhaps more important, it desired a song that would resonate with the much-coveted 18- to 34-year-old demographic. "When we heard 'Someday,' we knew it was the song," she says.

In addition to the TV spots, NBC hopes to reach its target audience through off-channel platforms, including the Internet and in-store play.

Interscope is using the "director's cut" version of the spot as a tool to push the song and group at radio and retail, Interscope VP of film and TV marketing **Tony Seyler** says.

Seyler, Blangiardi, Cherrytree president **Martin Kierszenbaum**, Flipsyde manager **Robert Hayes** and NBC director of music supervision **Alicen Schneider** were instrumental in putting this deal together.

With NBC and the Olympics on its side, Seyler says he and his Interscope colleagues understand that they must now connect the dots between Flipsyde, "the Winter Olympics band," and Flipsyde, the promising Cherrytree/Interscope act. Stay tuned.

ON BROADWAY: Sports arenas are heavily branded and sponsored. So why not music venues? Enter the Nokia Theatre Times Square.

Though the $21 million, state-of-the-art, AEG Live-owned and -operated theater has been open since September (Billboard, Oct. 1, 2005), we only recently experienced the space when British acts **Morcheeba** and **Goldfrapp** stopped by on separate nights.

The brand associations do not stop with the building's name. In addition to Nokia, Emerson Radio and Heineken are well-represented. In fact, AEG's brand partners helped design the theater. This offered innovative opportunities for each brand to connect with music fans.

In addition to naming rights, primary partner Nokia created the Blue Lounge in the venue's main lobby. Here, consumers can check out new Nokia gear.

Similarly, Emerson's kiosk in the main lobby area allows folks to interact with new products. Emerson also supplied the venue with its numerous plasma TV screens.

As the exclusive beer of the venue, Heineken is the main sponsor of the theater's three bars.

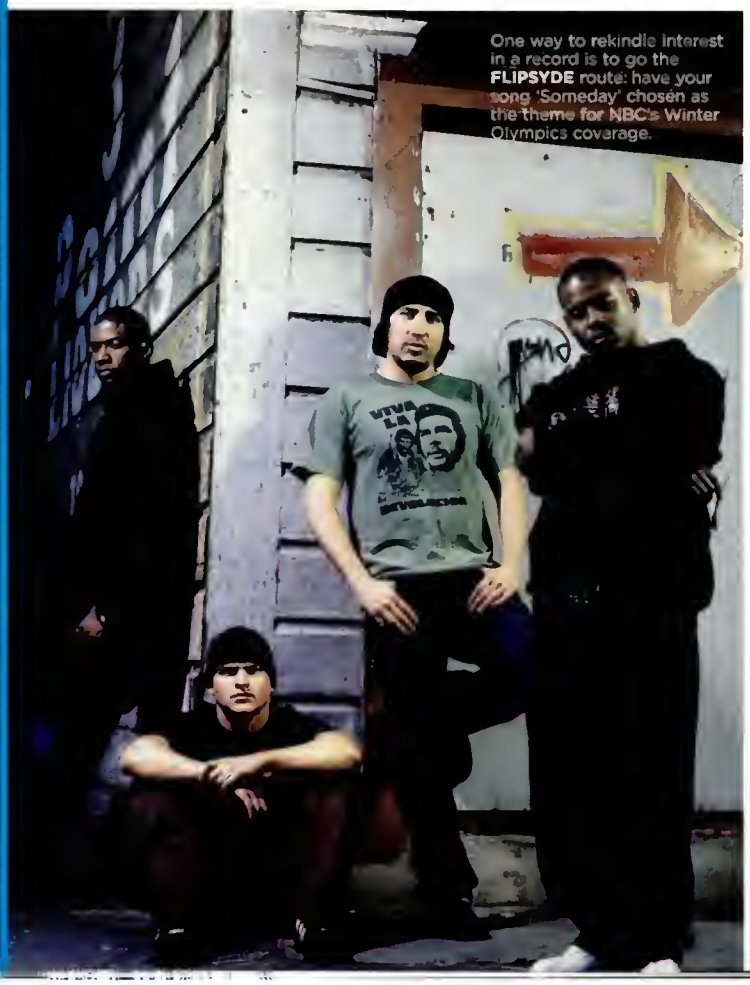
Additional brand exposure is delivered by way of the venue's 85-foot-long LED marquee, which is an integral part of the Times Square landscape.

According to AEG VP of business development **Todd Goldstein**, the venue's "founding partners" have multiyear agreements with renewal options.

"From a consumer and branding standpoint, it is beneficial to have real estate in the form of theaters," says **Silvio Bonvini**, senior manager of Nokia Unwired. Especially real estate that encompasses a digital studio.

Brands like Nokia and Emerson could, in essence, capture performances and then—with proper license deals in place—disseminate and leverage the content across other platforms.

At the same time, brand reps that man the kiosks are able to interact directly with consumers. "The feedback is immediate," Emerson senior executive VP/COO **John Raab** says of the products on display. "This is a big plus for us." ••••



One way to rekindle interest in a record is to go the **FLIPSYDE** route: have your song 'Someday' chosen as the theme for NBC's Winter Olympics coverage.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Riding Shotgun With The RIAA

Last October, I had the unusual experience of riding along with an investigator for the RIAA when New York detectives set out to bust a suspected CD pirate at his CD-R burning lab (see story, page 26). I sat in Bob Barchiesi's car for more than four hours—without coffee. Then I thought of the additional industry investigators and the dozen detectives also waiting nearby for the suspect to appear.

I heard a sound in my head: "Ka-ching." It was a virtual cash register ringing up the cost of this undercover investigation.

Indeed, fighting piracy is an expensive undertaking. But the major record companies—who foot most of the music industry's bill for this even though the work benefits the entire industry—and many government agencies are taking on the challenges.

Such record-label trade groups as the IFPI and the RIAA employ full-time investigators for enforcement. They also have a slew of lawyers, who litigate cases to enforce anti-piracy laws and help officials develop legislation where needed.

Protecting intellectual property is also a high priority with President Bush's administration, Chris Israel says. He was appointed in 2005 to the newly created position of U.S. Coordinator for International Intellectual Property Enforcement.

"Our role is to make sure that the U.S. federal government is leveraging and utilizing all of our resources and capacities to build a safe, predictable and effective environment for intellectual property protection around the world," Israel tells Billboard. It is the first time that any federal office has been established to focus full time on IP enforcement.

Israel's office works with—and coordinates the IP enforcement efforts of—the U.S. Trade Representative, the Department of Commerce, the Department of Justice, the State Department and the Department of Homeland Security, which includes Customs and Border Protection, and Immigration and Customs Enforcement. His office also works directly with the White House.

"What USTR deals with countries around the world to develop trading rules and infrastructures, they bring intellectual property enforcement to the table as one of their leading priorities," Israel says. "It's also our point of engagement with the World Trade Organization."



ISRAEL

Last October the Trade Representative sent questions to China asking for detailed information about that country's IP enforcement efforts for the previous four years. China must respond under treaty obligations soon within this new year. According to a Dec. 11, 2005, report to Congress, the United States is prepared to take "whatever action is necessary and appropriate" to ensure that China develops and implements effective IP enforcement.

Within the Commerce Department is the U.S. Patent and Trademark Office. "They are our key assets around the world in offering guidance, training and support to other governments as they implement IP protections," Israel says. The International Trade Administration also plays a leading role in making sure that countries are complying with IP rules.

Trademark laws often help in prosecuting pirates, RIAA investigators say. For example, record-company logos on counterfeit CDs add trademark infringement to other claims.

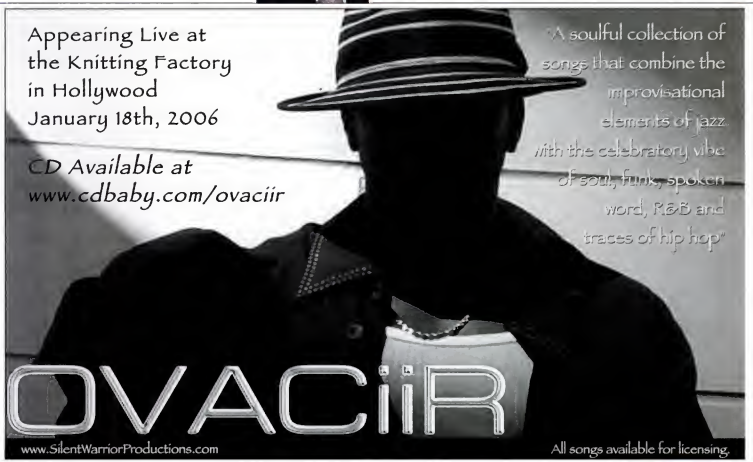
The Justice Department's criminal division has stepped up its efforts to enforce IP rights. Attorney General Alberto Gonzales proposed a legislative package in 2005 to toughen anti-piracy enforcement, implementing recommendations from the DOJ's 2004 Intellectual Property Task Force Report. Congressional leaders are expected to address the proposal early this year.

"The global footprint of the State Department, through its embassies around the world, provide a tremendous tool to work with foreign governments and U.S. companies," Israel says.

The U.S. Embassy played a large part in gaining government support for the music industry in Pakistan, says Iain Grant, IFPI head of enforcement. That country's replication plants were flooding the market with counterfeit CDs, which were also exported into Western Europe and the United States. Last May successful raids shut down several plants, significantly reducing the molded-goods piracy problem, says Matt Drew, IFPI enforcement staff officer.

Homeland Security's Customs Border Protection is the first line of defense, Israel says. "They utilize technology and intelligence to stay one step ahead of the criminal enterprises that are attempting to get fake and counterfeit goods into the U.S." ICE is particularly effective in investigating and preparing cases against criminal organizations, he adds.

Israel looks forward to working with all the IP industries. "One of the key priorities of our office is to be a portal for the industry, an efficient place to come within the federal government to talk about their problems [so] we can work with them to find solutions." ■■■





TOURING BY JILL KIPNIS

Fall-Ing To The Top

Indie Rock Band Headlines Its First Arena Tour

LOS ANGELES—It has been a slow and steady climb to Fall Out Boy's first North American headlining arena tour.

Since the rock group—vocalist/guitarist Patrick Stump, bassist Pete Wentz, guitarist Joe Trohman and drummer Andy Hurley—formed in 2000, it has performed in increasingly larger venues.

"We've gradually played in front of 50 to 8,000 people due to demand," Wentz says. "We wanted to play arenas at this point to give everybody a chance to see us, but our next U.S. tour after this will probably be a small club tour."

The arena tour, also featuring the All-American Rejects, Hawthorne Heights and From First to Last, kicks off March 15 and will hit at least 40 markets. More dates will soon be announced on fall-outboyrock.com.

The group just completed a fall headlining stint on the Nintendo Fusion tour, which grossed $1.8 million and was attended by more than 85,000, according to Billboard Boxscore. Fall Out Boy is touring Europe, in mostly theater-size venues, in January and February.

The Nintendo tour mainly stopped at theaters, but also included a few arenas. Wentz says that the arena stops were a learning experience that the group will apply to its new tour.

"We took a poll on our Web site asking fans what about our shows is most important to them. The things that came up the most were floor space and ticket price," Wentz says. "We wanted to make sure that these concerns were met on our arena tour."

Andrew Simon, the act's booking agent at Agency for the Performing Arts in Los Angeles, says that arenas were specifically chosen to allow for the most general-admission floor space.

Wentz adds that the band will also focus attention on fans in seats farthest from the stage.

"For 'Sugar, We're Goin' Down,' we're going to grab a bunch of people from nosebleed sections and take them down to the stage," Wentz says. "We want to keep the fans in the mix."

ACCESSIBLE PRICE

A $30 ticket is also expected to attract concertgoers.

"The fans will say that they just saw this act in a club for $20," Simon says. "Being able to do this with an affordable seat is important to these fans."

Charging a low price means that the band has to "travel smart," Simon says. "It's probably going to be a four-truck tour, but a really great production."

Wentz also notes that though the band isn't "taking away a big chunk [of money] on this tour, we will get fans on the next tour. It's important to not skip steps in your career and make sure you tour in the right way."

The strategy involves working with local promoters who have been with the band since its early days when it released its albums independently, despite offers of full tour buys from national promoters. The group's major-label debut—"From Under the Cork Tree" (Fueled by Ramen/Island)—has sold 1.6 million units since its spring 2005 release, according to Nielsen SoundScan.

"A lot of the promoters have taken a liking to the band financially, but also they really like the guys," Simon says. "We feel they will work harder for us."

Perry LaVoisne, a talent buyer/promoter for Ritual Detroit in Farmington Hills, Mich., says the decision was a smart one. LaVoisne is promoting some Michigan dates, including a stop at the DeltaPlex Entertainment & Expo Center in Grand Rapids.

"They have gotten to this point wisely," LaVoisne says. "They know what is going on with their fan base, and it's the right time to make the leap."

LaVoisne is approaching his dates like smaller Fall Out Boy shows he has promoted in the past by focusing on local radio and print buys and street marketing, which will include Internet chat room posts and other online promotions.

Simon and Wentz hope that the arena dates will reach fans who might not have made it to Nintendo Fusion or Fall Out Boy's other previous concerts.

"The Nintendo shows sold out so quickly that we definitely left a lot of fans outside of the doors," Simon says. "The reason to go big now is to not shut out any fans." ••••

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance	Promoter
1	$11,210,733 $60	THE ROLLING STONES SBC Park, San Francisco, Nov. 13, 15	87,054	Concert Productions Int'l, The Next Adventure
2	$4,053,289	THE ROLLING STONES MGM Grand Garden, Las Vegas, Nov. 15	13,698 sellout	Concert Productions Int'l, The Next Adventure
3	$2,792,740 $350/$75	THE ROLLING STONES American Airlines Center, Dallas, Nov. 25	18,351 sellout	Concert Productions Int'l, The Next Adventure
4	$2,707,590 $350/$75	THE ROLLING STONES Pepsi Center, Denver, Nov. 24	15,091	Concert Productions Int'l, The Next Adventure
5	$2,616,385	THE ROLLING STONES Toyota Center, Houston, Dec. 1	15,251 sellout	Concert Productions Int'l, The Next Adventure
6	$2,553,855 $75	THE ROLLING STONES Glendale Arena, Glendale, Ariz., Nov. 27	14,784 sellout	Concert Productions Int'l, The Next Adventure
7	$2,324,305 $350/$75	THE ROLLING STONES Save Mart Center, Fresno, Calif., Nov. 20	13,375 sellout	Concert Productions Int'l, The Next Adventure
8	$2,294,765 $350/$75	THE ROLLING STONES FedEx Forum, Memphis, Dec. 3	14,658 sellout	Concert Productions Int'l, The Next Adventure
9	$2,015,601 ($2,680,000 Australian) $62.42/$57.91	GREEN DAY, JIMMY EAT WORLD, MY CHEMICAL ROMANCE Telstra Dome, Melbourne, Dec. 17	34,300	Frontier Touring Co.
10	$1,966,545 $54.50	DAVE MATTHEWS BAND, SOULIVE, MIKE DOUGHTY Madison Square Garden, New York, Dec. 9-10	37,580 two sellouts	Ron Delsener Presents
11	$1,924,281 ($2,988,000 Australian) $62.44/$57.92	GREEN DAY, JIMMY EAT WORLD, MY CHEMICAL ROMANCE Sydney Cricket Ground, Sydney, Dec. 14	32,750	Frontier Touring Co.
12	$1,854,465 $350/$	THE ROLLING STONES Delta Center, Salt Lake City, Nov. 22	13,697 14,731	Concert Productions Int'l, The Next Adventure
13	$1,470,693 ($1,444,787 Canadian) $100.75/$50.16	AEROSMITH, LENNY KRAVITZ Air Canada Centre, Toronto, Nov. 18	17,434 sellout	Clear Channel Entertainment
14	$1,235,693 $65.75, $52.50	NEIL DIAMOND MGM Grand Garden, Las Vegas, Dec. 30	10,040 sellout	in-house, Goldenvoice/AEG Live
15	$1,232,763 ($1,961,000 Australian) $57.63	FOO FIGHTERS, KAISER CHIEFS, THE NATION BLUE Rod Laver Arena, Melbourne, Dec. 6-7	21,300 two shows one sellout	Frontier Touring Co
16	$976,290 ($1,183,636 Canadian) $100.26/$58.31	AEROSMITH, LENNY KRAVITZ Corel Centre, Ottawa, Ontario, Nov. 18	13,100 16,370	Clear Channel Entertainment
17	$903,158 $49.50, $39.50	TRANS-SIBERIAN ORCHESTRA Van Andel Arena, Grand Rapids, Mich., Dec. 11 (includes matinee)	19,568 two sellouts	The Cellar Door Companies
16	$901,320 $52.50	DAVE MATTHEWS BAND, MIKE DOUGHTY TD Banknorth Garden, Boston, Dec. 15	17,310 sellout	Tea Party Concerts
19	$824,031 $50.50, $30.50	TRANS-SIBERIAN ORCHESTRA Toyota Center, Houston, Dec. 18 (includes matinee)	23,345 two sellouts	PACE Concerts
20	$743,857 $45, $33	TRANS-SIBERIAN ORCHESTRA Savvis Center, St. Louis, Dec. 23 (includes matinee)	18,953 22,403 two shows	Clear Channel Ent., Steve Litman Presents, in-house
21	$664,890 ($954,000 New Zealand) $53.67	FOO FIGHTERS, KAISER CHIEFS, THE NATION BLUE Ericsson Stedium, Auckland, New Zealand, Nov 26	12,000 sellout	Frontier Touring Co.
22	$652,645 $70.50, $35	GWEN STEFANI, CIARA Madison Square Garden, New York, Dec. 15	10,769 14,271	Ron Delsener Presents
25	$651,750 $75/$42.50	NEIL DIAMOND IpayOne Center, San Diego, Dec. 21	11,313 sellout	Avalon Attractions, Viejas Entertainment
24	$628,725 $127/$47.50	AEROSMITH, LENNY KRAVITZ Bradley Center, Milwaukee, Dec. 13	7,047 15,849	Elevated Concerts
25	$613,710 $85/$65/$45	MARCO ANTONIO SOLIS, ANA GABRIEL HP Pavilion, San Jose, Calif., Nov. 20	10,078 10,241	Marquez Brothers Int'l
28	$600,804 ($816,000 Australian) $56.69	FOO FIGHTERS, KAISER CHIEFS, THE NATION BLUE Entertainment Centre, Brisbane, Australia, Nov. 25	10,600 sellout	Frontier Touring Co.
27	$591,195 $55	ANDRE RIEU HP Pavilion, San Jose, Calif., Dec 15	11,891 12,937	Andre Rieu Productions
28	$581,081 $47.75/$27.75	TRANS-SIBERIAN ORCHESTRA ARCO Arena, Sacramento, Dec. 3 (includes matinee)	16,150 32,922 two shows	Bill Graham Presents
25	$569,669 $34.50	GWEN STEFANI, CIARA TD Waterhouse Centre, Orlando, Fla., Dec. 20	12,000 sellout	House of Blues
30	$565,760 $52	DAVE MATTHEWS BAND, MIKE DOUGHTY Verizon Wireless Arena, Manchester, N.H., Dec. 12	10,936 sellout	Tea Party Concerts
31	$559,018 $275/$250, $85/ $19.95	MARTINA MCBRIDE, LEANN RIMES, CARRIE UNDERWOOD Palace of Auburn Hills, Auburn Hills, Mich., Dec. 5	9,540 13,617	Palace Sports & Entertainment
32	$558,480 $65.50, $35.50	GWEN STEFANI, M.I.A. Save Mart Center, Fresno, Calif., Nov. 25	11,356 sellout	Another Planet Entertainment
33	$553,244 $79.50/ $29.50	TRANS-SIBERIAN ORCHESTRA Ervin J. Nutter Center, Dayton, Ohio, Dec. 4 (includes matinee)	15,157 two sellouts	Belkin Productions
34	$550,554 $61/$31	TRANS-SIBERIAN ORCHESTRA Madison Square Garden, New York, Dec. 19	12,192 sellout	Ron Delsener Presents
35	$546,358 $56/$36	TRANS-SIBERIAN ORCHESTRA SBC Center, San Antonio, Dec. 16	12,669 sellout	Stone City Productions/Jack Utsick Presents

On The Road



RAY WADDELL rwaddell@billboard.com

Hip-Hop Concerts Rock United Arab Emirates

Hip-hop concerts are not always what they are cracked up to be in the United States, but rap is exceeding expectations in Dubai.

A December concert at Dubai Media Center Amphitheatre in the United Arab Emirates by **Missy Elliott** and **Busta Rhymes** attracted around 9,500 fans, ranking it a major success.

The show was booked by Jeremiah "Ice" Younossi, agent at Emmel Communications, the booking arm of Violator Management. During the past few years, Younossi has made a name for himself booking such Violator clients as Rhymes, Elliott and 50 Cent into international markets well off the traditional hip-hop path.

Younossi calls Dubai one of the elite tourism cities in the world, with "seven-star hotels, world-class golf courses and a great night life, all surrounded by beautiful desert oasis scenery."

The Elliott/Rhymes concert was promoted by Done Events, a subsidiary of the UAE's Arab Media Group. It was the first rap double bill the city has hosted. Tickets were priced at $42-$108—steep by U.S. standards but apparently in line with the Dubai market.

"While Dubai attracts many talents of high international stature, Dubai has never experienced a 'double-header' before," Done Events COO **Chetan Shah** says. According to Shah, the twin bill was "a definite innovative twist to the country. The spirit and aura of the arena was filled with excitement and excellent vibrations."

The market may be misunderstood, Younossi says. "What is not so obvious about Dubai is the large population of young people between the ages of 18 and 35 from all over Western Europe, as well various parts of the Middle East, Africa and Asia," he says. "According to my conversations with the producers from Done, Chetan Shah and [Done partner] **Colin Davie**, the young adult population in Dubai has shown a significant growing appreciation for American R&B and hip-hop music."

Such acts as **50 Cent**, **Mariah Carey**, **Destiny's Child**, **Alicia Keys**, **Sean Paul** and **the Black Eyed Peas** have all recently played the region. However, despite the increased interest, not all acts met the expectations of the agents and producers, Younossi says.

"Our goal was to collectively find a way to change this trend without necessarily spending more dollars on talent," he adds. "After a few days of negotiations, the folks at Done were sold on my proposed Violator package: a male and female superstar, both with established international careers, representing positive values for young people and with a mutual admiration for one another's talent."

Asked if the show was profitable, Shah responds, "Our objective was achieved," adding that other hip-hop shows would be booked in the market. "Dubai has proved its success in many ways . . . and we are always prepared for the next big thing."

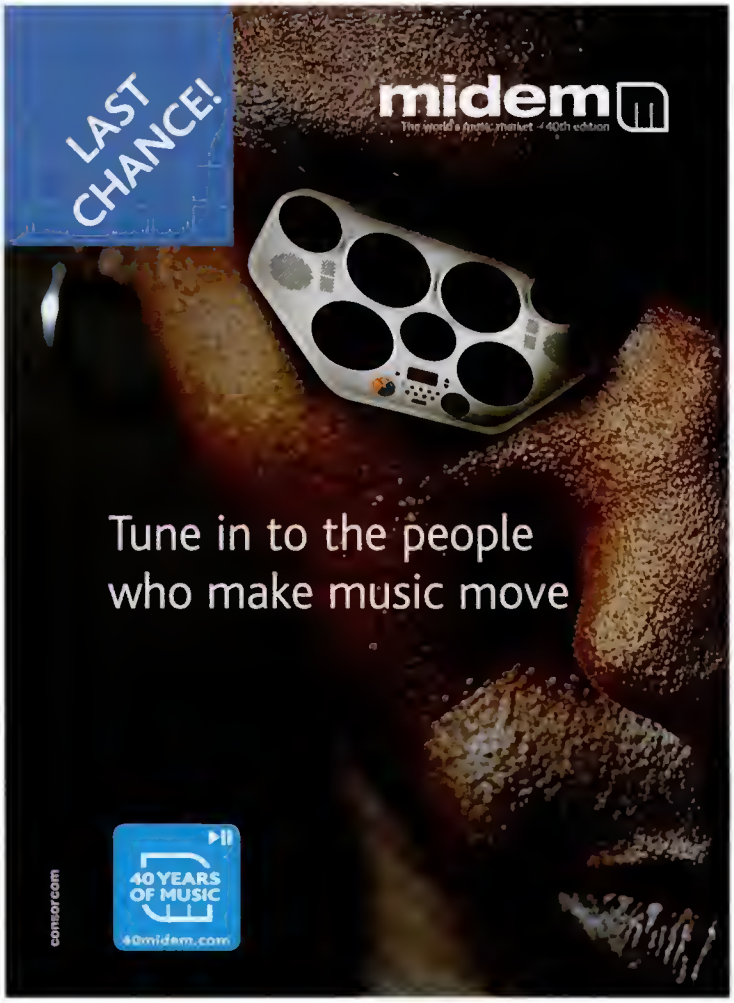
According to Younossi, the concert also succeeded on another level. "The fans expressed great joy and appreciation from the moment Missy kicked off the show until over two hours later when Busta closed the show with his incredible encore," he says. "The artists, management, producers and agents were satisfied that we could all come together and reach a fair compromise on this deal. It's not just about the money."

Younossi says Emmel and Violator will continue to explore international markets. "In the future, we have some great ideas in mind for Dubai," he says. ■■■



BUSTA RHYMES is one hip-hop artist who recently performed in under-the-radar market of Dubai.

Photo: Kevin Mazur/Wireimage.com



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UpFront

TOURING | BY CHRISTA TITUS

Virgin's Big Tour On Campus

Yellowcard To Headline Third Annual 'Mega' Trek

The Virgin College Mega Tour is going back to school for a third year.

The outing, launched in 2004, visits colleges to help familiarize students with the Virgin brand. Its route is shaped by Virgin Megastore locations.

This year, the Mega Tour will make 18-20 stops in April and May. Punk-pop band Yellowcard will headline the main stage, supported by rock group Mae. Routing is still being set.

The interactive village that comes along with the tour is just as crucial as the music. The village features giveaways like Virgin Recommends music samplers and activities like karaoke.

Attendees can also see bands play on the Emerging Artist stage. For the first time, Virgin is enlisting local performers to play that stage instead of up-and-coming national performers.

Virgin Entertainment Group senior manager of partnerships and promotion Ann Egelhoff says VEG decided to feature local artists since the retailer wanted to support the college communities and showcase good talent. "It's something fun for them to do, as well as help drive traffic to our village to kind of see what the tour's all about," she says.

Jaime Kelsall of Agency for the Performing Arts books the Mega Tour. VEG and Dentyne Fire and Dentyne Ice are presenting it, with Pontiac returning as a supporting sponsor.

Egelhoff says VEG seeks sponsors who have "the same thought processes as far as how great music is and utilizing music" to bring a brand to the consumer. At press time,





The Indies

TODD MARTENS tmartens@billboard.com

Fontana, Tompkins Square Use Their 'Imaginational'

An album of largely obscure acoustic virtuosos from a startup label is not an obvious choice for a new distributor trying to make a name for itself. Yet there is more to Fontana's deal with Tompkins Square Records than the lovely instrumentals of "Imaginational Anthem."

An expansive single-disc collection, "Anthem" seamlessly pairs the work of younger and elder artists, working almost as a primer on the acoustic, folksy sort of music pioneered by John Fahey. The album was compiled by Josh Rosenthal, former VP of alternative sales and distribution at Sony Distribution.

In addition to Fahey, the record features such artists as Harry Taussig, the late Sandy Bull and Max Ochs.

Upcoming releases on Tompkins Square include albums from jazz improvisers Charles Gayle and Ran Blake, both due March 7. A second "Anthem" album is in the works.

Rosenthal is also sub-distributing Dovecote Records, home to rock act Aberdeen City.

"I wanted a partner who could do a lot of different things and maybe had the muscle who could move a project through that was more mainstream," Rosenthal says. "I'm also close to closing a big catalog deal with somebody. Between the catalog, this other label and my label, I wanted a home that would have versatility."

Rosenthal is vague on which

there were two sponsor spots still open.

Pontiac decided to partner with VEG for similar reasons. Advertising manager Dino Bernacchi says, "Virgin is a 360 [degree] marketing effort with us. They are really inextricably linked with what we're doing from an advertising and marketing perspective, especially when it pertains to music."

Pontiac will have wrapped vehicles visit each campus prior to and the day of the concerts. It is also sponsoring the Virgin Recommends sampler.

For Yellowcard, the Virgin tour presents a two-fold opportunity. Bassist Pete Mosley says the group was looking for a spring tour to help promote the Capitol act's new album, "Lights and Sounds," out Jan. 24.

The outing also provides financial backing that young bands might not otherwise have to enhance their stage productions. Plans have not been finalized, but Yellowcard will likely bring some additional musicians on the Mega Tour.

"Touring on this record, we want to be able to bring out more strings with us, and we've got a cellist and a violist that have worked with us on every record," Mosley says. "We would definitely like to be able to bring them out on the road with us to add that texture to our live side." ●●●



Capitol Records act **YELLOWCARD** will get a spring break headline the Virgin College Mega Tour in April and May.

catalog he is after, but Fontana director of marketing Tom Overby says the likely-to-be-finalized acquisition was integral to bringing Rosenthal into Fontana. When and if completed, it would give the independent distribution division of Universal Music & Video Distribution e slew of jazz and blues artists, Overby says.

NONSTOP: It's getting to the point where this column could simply document indie store closings and still not have enough space. The latest to fall is 12-year-old NYCD at 173 West 81st St. in New York.

NYCD closed its doors for good Dec. 24, but the outlet will live on via the Internet. Co-owners Tony Sachs and Sal Nunziato will offer their wares (primarily used CDs) as a third-party seller on amazon.com. The two say amazon.com sales have essentially kept the store afloat for the past two years.

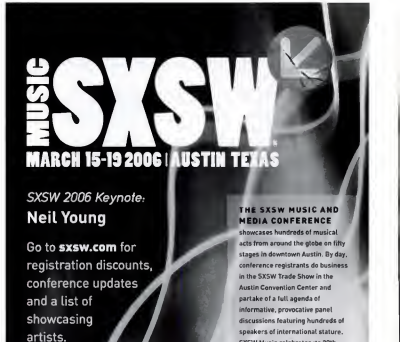
"We have to go to where the people are now," Sachs says. "We're hoping to make more money online than we were in the store. Even if we made the same amount of money online, we're cutting our expenses, and we don't have $50,00 to $100,00 worth of inventory sitting in the store."

Nunziato says the volume NYCD sells online is so great that albums can carry a lower markup. The two will operate out of what Sachs describes as a "large office" and will retain one other employee. Sachs says NYCD has lost money annually since 2000. He points to the high cost of CDs, digital sales and a changing neighborhood that outgrew the outlet.

"My father calls it being 'a piggyback entrepreneur,' " Sachs says, "since we're just riding on Amazon's coattails. But if it makes us a living, that's great."

A LITTLE SOUL: New York-based Zealous Records will issue a collection of rare soul tracks compiled by blogger/writer Oliver Wang (soulsides.com). The 14-song collection will include Clarence Reid's "Master Piece," Johnny "Guitar" Watson's "Loving You" and Erma Franklin's "Piece of My Heart."

The album will be released March 16 as "Zealous Records Presents: Soul Sides Volume One." Zealous is an imprint of Velour Music, which is distributed via ADA. ●●●





mtvU Student Voice Contest NO PURCHASE NECESSARY TO ENTER OR WIN A PRIZE. All entries must be received by 11:59 p.m. (ET) on January 30, 2006. CONTEST OPEN TO LEGAL RESIDENTS OF THE CONTINENTAL UNITED STATES, AT LEAST 18 YEARS OF AGE WHO ARE ENROLLED AS A PART TIME OR FULL-TIME STUDENT DURING THE 2005-2006 ACADEMIC YEAR AT A COLLEGE OR UNIVERSITY THAT IS A CURRENT CLIENT OF THE PROGRAMMING SERVICE INSTITUTE WITH CAMPUS AT TIME OF ENTRY. VOID WHERE PROHIBITED OR RESTRICTED BY LAW. Subject to the Official Rules. See entry page.

PUBLISHING BY PHYLLIS STARK

This Music Sounds Like Country

Tim Nichols, Connie Harrington Start Publishing Venture With Warner/Chappell

NASHVILLE—Top Music Row songwriters Tim Nichols and Connie Harrington are launching a publishing company, to be called This Music. The new firm is a joint venture with publishing giant Warner/Chappell Music.

Warner/Chappell has resigned Grammy Award winner Nichols to e worldwide publishing agreement and purchased one of his back catalogs from EMI, one of his former publishers, as part of the deal. Nichols has been affiliated with Warner/Chappell since 2002.

Harrington previously wrote for Song Garden Publishing, an independent company owned by country überproducer Byron Gallimore. Former Song Garden GM Rusty Gaston joins This Music in the same capacity and takes a small equity stake in the company.

The agreement calls for Warner/Chappell to co-publish and administer This Music's output. Nichols and Harrington will write for This Music. They plan to sign other writers in the future, although no signings are immediately on the horizon.

Harrington and Nichols are longtime collaborators. Hits they have written together include Terri Clark's "Girls Lie Too" and Joe Nichols' "She Only Smokes When She Drinks."

Tim Nichols says Harrington was the first person he approached about a potential partnership. He describes her work ethic as "really strong" and says their collaboration is "a good fit."

As for Gaston, Nichols calls him "a go-getter" and says, "He has a really bright future in this business."



No other staffers have been hired, and Nichols says, "We'll start out pretty lean and mean." The company will be housed in Warner/Chappell's Music Row offices.

Nichols' biggest hit is "Live Like You Were Dying," a song he co-wrote with Craig Wiseman. Recorded by Tim McGraw, it spent seven weeks at No. 1 on the Billboard Hot Country Songs chart last year and earned Nichols and Wiseman a Grammy for best country song, as well as numerous other major industry songwriting awards.

Nichols says he has been working with Warner/Chappell on putting the deal together for a year. The runaway success of "Live Like You Were Dying" gave him the confidence and the finances to secure the agreement, which was inspired, in part, by the success of pal Wiseman's own Big Loud Shirt publishing company.

Nichols says this kind of joint venture "seemed like the next step for me career-wise, beyond just another straight publishing deal." And "Live Like You Were Dying," he says, "allowed me to have the kind of credibility to be able to go to [Warner/Chappell Music senior VP] Dale Bobo and say, 'Here's what I'd like to do.' And he was excited about making it work."

Other top five hits Nichols has written include Alan Jackson's "That'd Be Alright," Jo-Dee Messina's "Heads Carolina, Tails California," Trace Adkins' "(This Ain't) No Thinkin' Thing," Lee Ann Womack's "I'll Think of a Reason Later," Reba McEntire's "I'd Rather Ride Around With You," Keith Whitley's "I'm Over You" and "Brotherly Love" and Clark's "I Wanna Do It All."

Nichols currently has two songs on the Hot Country Songs chart: Jamie O'Neal's "I Love My Life" and Van Zant's "Nobody's Gonna Tell Me What to Do."

Harrington is a Gospel Music Assn. Dove Award-winning writer who has penned numerous Christian music hits. On the country side, her biggest hits include Brooks & Dunn's "My Heart Is Lost to You," Chad Brock's "Ordinary Life" and SheDaisy's "This Woman Needs." ▪▪▪

FINANCE BY BRIAN GARRITY

APPLE BLOSSOMED, BUT YEAR WAS SOUR FOR MOST MUSIC STOCKS

NEW YORK—The music business posted mixed results on Wall Street in 2005 as the industry continued to grapple with the painful transition from physical to digital formats.

Apple Computer once again was the year's big winner. Strong demand for the iPod and iTunes helped its stock price more than double in the last 12 months. Shares in Apple ended 2005 at $71.89—a gain of 127% after a stock split.

Underscoring Apple's growth was strong financial performance. Through the first nine months of the year the company shipped almost 18 million iPods, generating over $3 billion in revenue.

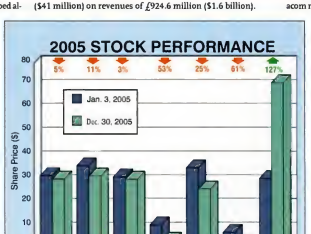
In the label business, Warner Music Group's initial public offering was the stock story of the year. WMG raised $554.2 million in the May 11 deal—20% less than what it hoped for. The stock limped out of the gate at $16.40, amid pessimism over the company's A&R prospects in the wake of aggressive cost cutting. Also a question: could digital revenue offset slumping CD sales? However, a string of hits and some shrewd bets in the mobile space helped power the stock to end the year up 18% at $19.27.

WMG financials also showed improvement. In its fiscal year ended Sept. 30, the company posted a reduced net loss of $169 million on revenues of $3.5 billion.

Big market-share gains at Universal Music Group did not do much for the stock price of parent Vivendi Universal. After a comeback year in 2004 in which Vivendi stock rallied 32%, the French conglomerate saw its share price end 2005 down 3% at $31.40. Through the first nine months of the year UMG posted earnings from operations of $252 million on revenues of $3.8 billion.

Sony Corp., which spent the year bickering with Bertelsmann over control of Sony BMG and running far behind Apple Computer in the MP3 player market, saw its stock price rise slightly, up 5% to $40.80. Sony BMG posted a net loss of $60 million on sales of $936 million for the fiscal second quarter ended Sept. 30. In its fiscal first quarter ended June 30, the joint venture reported a net loss of $18 million on sales of $1.02 billion.

EMI shares returned 5% during the course of 2005, minus significant restructuring efforts or pressing speculation of a merger with WMG to fuel the stock. EMI's stock ended the year at £2.43 ($4.18), after opening 2005 at £2.57 ($4.42). For the six months ended Sept. 30, EMI reported earnings of £23.6 million ($41 million) on revenues of £924.6 million ($1.6 billion).



Annual stock price change for a number of industry benchmarks.

Broadcasters and live-entertainment specialists turned to restructuring efforts to help revive their struggling businesses.

Stock in radio and touring giant Clear Channel Communications ended 2005 down 5% at $31.45 after spinning off its live-entertainment businesses into a separately traded entity called Live Nation. Stock in MTV and Infinity Radio parent Viacom dropped more than 11% to $32.76. At the end of 2005 Viacom split itself into two companies. The cable networks and movie division retained the Viacom name, while the broadcast radio and TV businesses were renamed CBS. Shares in Univision Communications increased 2% year over year to $29.39.

Satellite radio, one of the industry's hottest stock stories of 2004, cooled significantly in 2005. Shares in Sirius Satellite Radio slipped 10% to $6.70 in a year when the company found itself prepping for the arrival of syndicated radio personality Howard Stern. Rival XM Satellite Radio also gave up ground in 2005. Shares in the company declined 25% to $27.28.

Music retail also reversed its 2004 gains, as CD sales sputtered. Shares in FYE parent Trans World Entertainment slid 53% to $5.70. Handleman, rackjobber to Wal-Mart and Kmart, saw its shares slide 41% to $12.42. Hastings Entertainment stumbled 33% to $5.48.

Outside of Apple Computer, other companies trying to sell digital music services to consumers delivered mixed results. RealNetworks' stock jumped 19% to $7.78 thanks in part to a big settlement deal with rival Microsoft, which will now promote RealNetworks' Rhapsody subscription service in a variety of its MSN properties.

Napster, which came out of the gates swinging in 2005 with a Super Bowl commercial touting its new portable subscription offering, stumbled badly, falling 61% to $3.52. And digital distributor Loudeye saw its stock drop 82% to 38 cents by the end of 2005. ▪▪▪

Retail Track



ED CHRISTMAN echristman@billboard.com

Will Industry Let CD Fade With A Bang Or Whimper?

So welcome to the new year: a great opportunity to look forward, and to reflect.

Let's start with the former, and the notion that 2006 will be the first year merchandisers will really contend with digital distribution. Until now, the digital world has largely affected the sales of physical music goods mainly through subtraction, via unauthorized file-sharing, piracy and CD burning. In 2005, about 333 million digital tracks and 16 million digital albums were sold, according to Nielsen SoundScan.

But everyone knows by now that the iPod was the must-have gift item of the holiday selling season. As one merchant puts it, "Everyone owns an iPod now, even itty bitty kids." And Nielsen SoundScan's numbers bear that out. In the week ending Dec. 25, digital track sales jumped nearly 2 million units to almost 9.6 million downloads. The following week ending Jan. 1, the numbers doubled again, to almost 20 million.

For the first time since the mid-1980s, merchants must contend with a multiformat business. Many are closely watching how the majors handle this shift.

A little history may be relevant. The cassette surpassed vinyl album sales in 1983, moving 237 million units versus 210 million; the CD was also introduced that year. Vinyl albums were only able to remain a factor until 1988, when 72 million were sold, and the format finally went below the 10 million mark in 1991, according to the RIAA's shipment data. That means vinyl's downfall took nine years.

Meanwhile, the CD surpassed the cassette in 1992 (407 million to 366 million), according to the RIAA. But the cassette remained a factor in album sales until 2000, when 76 million units were sold. The format dipped below 10 million units in 2004, making that a 12-year downturn cycle.

Will the majors treat the CD like they did the cassette in its decline? The cassette was nurtured, as the majors tried to get as much mileage as possible out of the format, prolonging its life.

Or will the CD be treated like vinyl? Once the consumer had spoken and the end was in sight, the majors did everything they could to accelerate vinyl's decline.

The difference this time will mean more than how the format shift will play out. It also will have serious ramifications for the different retail channels. And though the majors may think they are in a no-lose position, no matter how the format shift transpires, what happens at retail will certainly have consequences for labels, whether they want to acknowledge it or not.

LOOKING BACK: During the closing weeks of the holiday selling season, overall music sales were disappointing. But there was a little bit of excitement, particularly in Christmas week.

That week the top 10 was fueled by three new releases, including **Mary J. Blige's** No. 1 album "The Breakthrough" (which scanned about 727,000 copies, according to Nielsen SoundScan) and **Jamie Foxx's** No. 2 debut of "Unpredictable" (which logged 598,000 scans).

Universal Music & Video Distribution and Sony BMG Music Entertainment Sales had to scramble to keep the top two titles in stock. By its Dec. 20 street date, UMVD had shipped 736,000 units of "The Breakthrough," with most accounts selling through quickly and some store outages occurring. UMVD managed to get another 664,000 units in the field by the Friday before Christmas, for a total shipment of 1.4 million units. That left most stores in good shape with stock in place through Dec. 26 and beyond, retail executives say.

Meanwhile, Sony BMG shipped 640,000 units of Foxx's album, which quickly sold, leaving most stores out of stock by Wednesday. The distributor sent out another 600,000 units so that stores had it for the weekend. But by the Tuesday after Christmas, many stores were reporting outages again, which means that Sony BMG continued to chase the record. Retailers say that by the Friday before New Year's Eve, the title was restocked in most outlets.

While Sony BMG handled the challenges of a hit album, it had problems keeping up with demand for some boxed sets, including one from **Johnny Cash**, which got a lift from the "Walk the Line" biopic.

"We couldn't get enough Johnny Cash," one music merchandiser says. "We never learn, neither us or the labels. When a movie hits, you don't think it will more than double sales, but it always does." ...



Sony BMG found itself juggling to keep some titles in stock during the holidays, such as a **JOHNNY CASH** boxed set.

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DIGITAL MUSIC | BY ANTONY BRUNO

'Analog Hole' Bill A Digital Chasm

You may not have seen the news, buried as it was amid the holiday retail frenzy. But on Dec. 16, with the introduction of the Digital Transition Content Security Act in the U.S. House Judiciary Committee, the bell rang on the latest round of an increasingly difficult policy fight.

On one side is an entertainment industry, still basking in the glow of a favorable Grokster Supreme Court ruling, now asking Congress to press for additional protections against copyright infringement. Opposing are technology companies and Internet rights organizations, claiming government-mandated digital-rights-management rules restrict innovation and harm the free market of ideas.

Caught in the middle, as is often the case, is the consumer.

The entertainment industry's strategy includes a multitiered legislative agenda backed by intense lobbying pressure designed to create laws to dictate how Internet networks and consumer electronic devices interact with digital media.

Specifically, the industry wants to require all digitally transmitted programming to be encrypted before broadcast so that only devices with the proper key can interpret it.

It also wants to place limitations on what these receivers can do with such content, like restricting the length of recordings and their transfer.

The DTCSA is otherwise known as the "Analog Hole" bill, referring to the moment when analog TV programming is converted into digital files. The bill seeks to require that any devices converting analog programming into digital files are capable of recognizing copyrighted content and subsequently restricting how that content is used.

The Analog Hole bill and others like it have been met with strong resistance by technology companies.

"Nobody wants technology at the speed of government," says Morgan Reed, VP of public affairs for the Assn. for Competitive Technology. "By putting a technology mandate in place, you really hamper the market economy and hamper the opportunities for technology businesses to provide a better product."

With both sides slinging sky-is-falling rhetoric, the bill's sponsor, Rep. James Sensenbrenner Jr., R-Wis., pleaded for all involved to find common ground.

"I urge all interested parties to continue to negotiate to see if a private-sector solution can be fully developed," he said in a statement when the bill was introduced. "This issue is simply too important."

But the conflict is unabated. Entertainment industry lobbyists are now pressing Congress to revive the Broadcast Flag rule—a 2003 Federal Communications Commission mandate that a U.S. appeals court overturned in May 2005 on the grounds that it exceeded the FCC's authority. If successful, it would require any device capable of receiving digital TV signals to "actively thwart" piracy and block any modifications by its owner.


SENSENBRENNER

The music industry has been active on its own legislative fronts. RIAA chairman/CEO Mitch Bainwol testified before Congress in November for similar restrictions on devices and services that automatically record digital radio broadcasts and save individual songs, which users can then manage like any other download.

Bainwol's fears are not unfounded. The X-OOM MP3 Radio Recorder for the iPod, for example, is marketed as a way to "add hundreds of songs to your music collection daily" with "no recurring or monthly music subscriptions or confusing pricing schemes."

XM Satellite Radio and Sirius Satellite Radio plan to introduce similar devices.

"These services will replace the sale of downloads or subscriptions by competitive distribution services, such as Napster, Rhapsody and iTunes," Bainwol testified.

Critics, like the Electronic Frontier Foundation and Public Knowledge, say such legislative efforts are designed to overturn the Supreme Court's landmark Betamax ruling, which the court let stand in this summer's Grokster decision.

The Betamax doctrine holds that if a product is capable of substantial or "commercially significant" noninfringing uses, the manufacturer and seller will be liable for secondary copyright infringement only if they knew of specific infringing activities and failed to act to prevent infringement.

If passed, the Analog Hole bill or the Broadcast Flag rule will certainly close off major sources of pirated material flooding P2P networks and BitTorrent postings. But doing so will also severely restrict the ability to legally copy content for personal use.

"Is it possible that it may inhibit certain uses that might otherwise be considered fair use? Yes, it probably will," says Dean Marks, VP of intellectual property for Warner Bros. "The issue is, how much fair use is potentially being choked off versus reducing the risk of rampant piracy?"

The overriding fear, though, is that in its zeal to eliminate sources of piracy, the entertainment industry may sap the life out of what makes digital such a promising distribution medium in the first place—access to content on any device, anywhere, at any time.

"The danger of using a legislative hammer for something that may need a scalpel is that it's too heavy-handed," Reed says. "It's not about technology versus the content industry . . . We're all in the same business, and that's selling good ideas." ...



READY FOR ANYTHING

Video Without Boundaries has introduced a new version of its MediaREADY line of Linux-based digital media centers.

The new version now supports the iTunes Music Store, Yahoo Music, Google Video and AOL Optimized 9.0, as well as video and audio transfer capabilities to Apple Computer's iPod.

Existing features of the MediaREADY set-top box include DVD/MP3/CD recording and playback, an Internet browser, e-mail, VOIP/video conferencing capabilities and a karaoke application.

Essentially a Swiss Army knife of digital entertainment capabilities, the MediaREADY media center also includes a 200 GB hard drive and functions as a digital video recorder with support for high-definition programming.

The MediaREADY 6000 is scheduled to be available in second-quarter 2006, retailing for $1,249.

—Antony Bruno

BITS & BRIEFS

REAL RHAPSODY

Eager to get the Rhapsody music subscription service in front of more potential users, RealNetworks has forged deals with Hewlett-Packard and Cox Communications. HP will promote the Rhapsody service on select consumer desktop and laptop PCs, as well as making the Rhapsody music player the default application for all audio files, replacing iTunes. Meanwhile, Cox will offer the Rhapsody service to its high-speed Internet subscribers in 2006, allowing them to add the cost of the service to their monthly bill.

FAVORITE PHONES

According to research from mobile analysts M:Metrics, not all wireless phones are created equal when it comes to downloading content. The company found that wireless subscribers with the Sanyo SCP-8100 phone buy more wireless content on average than those owning any other phone model. Motorola's popular RAZR phone came in second.

In all, Motorola had five models in the top 10 phones most used to download mobile games, ringtones and other content.

MP3S TO GO

Demand for integration kits that connect MP3 players to car stereos is expected to explode in the next five years. According to the Telematics Research Group, 28 million cars in the United States and 73 million cars worldwide will be equipped with some type of MP3 integration device by 2011.

HOT RINGTONES™ — JAN 14 2006 — Billboard

COMPILED BY Nielsen

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	1	16	#1 7 WKS MY HUMPS / THE BLACK EYED PEAS
2	2	23	GOLD DIGGER / KANYE WEST FEATURING JAMIE FOXX
3	3	13	RUN IT! / CHRIS BROWN
4	4	64	SUPER MARIO BROTHERS THEME / KOJI KONDO
5	7	25	DON'T CHA / THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
6	9	47	CANDY SHOP / 50 CENT FEATURING OLIVIA
7	8	5	WE BE BURNING / SEAN PAUL
8	15	5	DANCE, DANCE / FALL OUT BOY



Fall Out Boy scores its second top 10 ringtone as "Dance, Dance" jumps 15-8 and is the week's highest-ranking rock title. The seven-point move is fueled by a 16% increase to 11,000 downloads.

9	12	11	PHOTOGRAPH / NICKELBACK
10	10	11	TRAP STAR / YOUNG JEEZY
11	18	9	DIRTY LITTLE SECRET / THE ALL-AMERICAN REJECTS
12	23	31	LOVERS AND FRIENDS / LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
13	14	35	WE BELONG TOGETHER / MARIAH CAREY
14	13	14	YOUR BODY / PRETTY RICKY
15	25	7	LAFFY TAFFY / D4L
15	17	16	LIKE YOU / BOW WOW FEATURING CIARA
17	22	64	HALLOWEEN / JOHN CARPENTER
18	24	31	LA TORTURA / SHAKIRA FEATURING ALEJANDRO SANZ
19	16	31	BACK THEN / MIKE JONES
20	21	4	HEARD 'EM SAY / KANYE WEST FEATURING ADAM LEVINE

Based on polyphonic ringtones data provided by, in alphabetical order: Bequest, Dwango, Faith West Mediaroo, Infospace Mobile, MIDRingtones AG Interactive, Xfinger, Zingy and Zango, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

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Presented by Cindy Gallop,
Former Chairman, BBH and Co-Chair,
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UpFront

GLOBAL BY LARS BRANDLE

'Integral' Assistance

New PIAS Operation Will Help U.K. Indies Compete

LONDON—Fledgling British independents have yet another ally to help them compete with the bigger players.

Leading independent firm Vital Distribution and its parent Play It Again Sam have established Integral, a stand-alone label support service committed to helping its clients deliver on their breaking acts.

Swedish artist José González becomes the first act to tap into the setup through a deal with his U.K. independent label Peacefrog.

Primarily a marketing tool, Integral will offer financial assistance to take its projects forward, PIAS U.K. CEO Nick Hartley says. "There's not enough strong, big independents in the marketplace," Hartley says. "We're trying to enable an independent to develop into the future Domino [Franz Ferdinand] or XL [the Prodigy]."

Some 12 months in the planning, the new service comes on the heels of other initiatives aimed at giving indies more muscle.

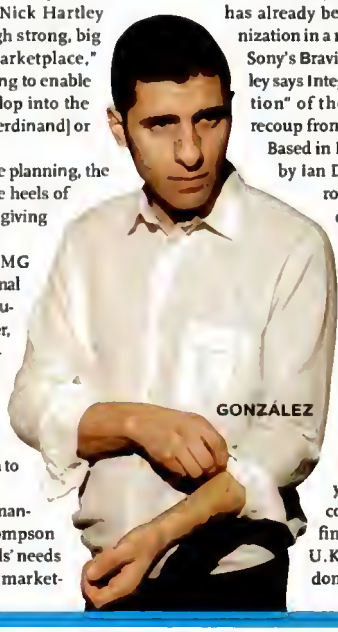
In November, Sony BMG established its international label network Red Ink in Europe. Earlier, in September, Richard Branson's London-based independent V2 Group launched the Cooperative Music venture. Both aim at providing indie labels a platform to exploit their repertoire.

Integral, Vital Group managing director Peter Thompson emphasizes, reflects labels' needs in the ever-challenging marketplace. "From a distribution perspective at Vital we can see the problems labels have when an act becomes successful and the impact that can have on both resource and finance," he says.

He adds, "What we're trying to do is to provide something that will allow U.K. independent labels a bit of breathing space and the ability to grow at a pace that they're comfortable with."

PIAS' extensive global network also means a project could benefit on an international level. "There is definitely potential to expand," Hartley says.

González's single "Heartbeats," due Jan. 9, has already benefited from its synchronization in a memorable commercial for Sony's Bravia line of LCD TV sets. Hartley says Integral will put up a "large portion" of the artist's marketing and recoup from sales.



GONZÁLEZ

Based in London, Integral is helmed by Ian Dutt, who will combine the role with his position as labels director at Vital. Luke Selby will switch from his current role as Vital label manager to work full time for the new setup as marketing manager.

"If we're successful . . . labels will then go out and become self-sufficient and not require the services of Integral," Thompson says. "If three years down the line, they become a fully formed, solidly financial independent in the U.K., then Integral will have done its job properly." ••••

GLOBAL BY JEFFREY DE HART

Political Pirates

In Sweden, File Sharers Seek Parliamentary Seats

STOCKHOLM—Swedish voters in September's general election may have the option of choosing to dump the country's intellectual property laws.

A group of Swedish file sharers announced Jan. 1 that it is starting a new political party, Piratpartiet (Piracy Party) to provide a legal environment for exchanging copyrighted property for free.

"File sharers in Sweden feel bitter, angry [and] ignored," Piratpartiet founder Rickard Falkvinge says.

The putative party published its manifesto online at piratpartiet.se. Spokesman Sebastian Själin claims Piratpartiet represents Sweden's 800,000-plus active file sharers, who are "tired of being called criminals."

The manifesto promises to alter existing intellectual property legislation and prevent implementation of the December 2005 European Union Data Retention directive.

To gain parliamentary seats, a party needs at least 4% of the vote under Sweden's proportional representation system, equal to around 225,000 votes. "We think it's doable," Själin says.

Piratpartiet must present the authorities with 1,500 signatures to become a formally recognized political party. Själin says it already has 4,700 committed online, with its efforts coordinated by 12 national organizers until formal leadership elections take place. Själin says a nominal membership fee of "a few Swedish kronor each" will fund the party if it becomes a recognized entity.

"It's rather strange to form a political party of people who encourage others to break the law," IFPI Sweden managing director Lars Gustafsson says. "But perhaps it's better they work within the legal system as a political party instead of pirates . . . Now they will have to show their pretty faces." ••••

GLOBAL BY LARRY LeBLANC

Canadian Indies Pursue Japanese Breakthrough

TORONTO—Canada's independent alternative rock labels are raising their profiles in Japan, the world's second-largest music market.

Canadian indies have traditionally done little business in Japan, which is dominated by domestic repertoire and major label international stars. But Last Gang Records, Arts & Crafts, Paper Bag and Maple Recordings, all based in Toronto, are attempting to change that picture.

Indie alternative acts from Canada with releases due through Japanese labels in 2006 include Magneta Lane and Controller Controller on Pony Canyon, Boy and Marble Index on Imperial and Mstrkrft on JVC.

Arts & Crafts act Broken Social Scene's self-titled third album was released Dec. 13 through Japanese indie Pony Canyon. "Japan is a market filled with passionate fans," Arts & Crafts co-owner Jeffrey Remedios says. "While there are [sales] ceilings, Broken Social Scene can sell 20,000 records there."

Remedios says a January promotional visit by the band will be followed by a tour later this year.

"Japan is a developing market, where so many bands can sell 5,000 to 15,000 records," says entertainment lawyer Chris Taylor, president of Last Gang Records. "They can [also] have an incredible time touring there."

Last Gang's Death From Above 1979 was one of five Canadian bands featured at the 2005 Canada Wet festivals in Osaka and Tokyo, organized by promoter Kyodo Tokyo with the support of the Canadian Embassy (Billboard, Sept. 17, 2005).

The act's two albums have been released through Victor Entertainment in Japan. "We're popular there because we're so 'not Japanese,' " the band's bassist Jesse F. Keeler jokes. "We're very hairy, loud and abrasive!"

Last year also saw Canadian alt-rockers Arcade Fire, No Warning, Stars, Gob and Alexisonfire making headway in Japan, which remains a strong market for major-label Canadian acts Avril Lavigne, Bryan Adams, Sum 41 and Simple Plan.

International labels body IFPI estimates the 2004 retail value of Japan's music market at $5.2 billion, second only to the United States globally.

The IFPI also says that the Japanese market share for international repertoire in value terms steadily rose from 23% in 2000 to 28% in 2004.

More recent market figures are not available, but IFPI affiliate the Recording Industry Assn. of Japan says international product in the first 11 months of 2005 accounted for 26% of ship-

GLOBAL BY CHRISTIE ELIEZER

AUSTRALIAN ACTS AIM TO ROCK U.S. MARKET

SYDNEY—"Australian rock is getting back on the map in 2006," EMI Music Australia managing director John O'Donnell declares.

But the map in question is not one of the land Down Under: It's the United States.

The next 12 months will see albums by Aussie rockers Jet, Silverchair, the Living End, Airbourne and Wolfmother released in America.

Since the international breakthrough of Jet and the Vines, Aussie rock acts have received more attention from U.S. A&R execs. But rather than wait for these acts to prove themselves at home, U.S. majors are signing them directly.

The U.S. labels work closely on developing acts with their Australian affiliates and often release them in the home market first. But major decisions regarding A&R, budgets and marketing are made in the United States.

"Australia has always been a breeding ground for great music, but recently it seems that the [U.S.] majors are particularly interested in the territory," says Tony George, GM of Austrade's Los Angeles office.

Austrade, the Australian government's export body, opened the L.A. office in 2005. It assists acts from Down Under in getting U.S. recording or touring deals.

"The music coming from Down Under is fresh and innovative, with tremendous commercial appeal," George says. He adds that rock, pop and country—areas where Australian acts have previously enjoyed international success—are drawing attention from U.S. labels.

O'Donnell says that Aussie acts are particularly appealing because of their reputation for being "great live and not being shy of hard work."

Capitol Records has been one of the most active U.S. labels, signing new guitar bands Airbourne and End of Fashion to six-album deals during 2005.

EMI Australia says End of Fashion's self-titled album has shipped gold (35,000 units) since its August domestic release. The band will showcase in North America during March ahead of a U.S. release in June.

Airbourne will cut its debut album for Capitol early this year and tour the Northern Hemisphere before the record drops globally later in the year.

Capitol also pitched for psychedelic-metal trio Wolf-



Canadian rock act **DEATH FROM ABOVE 1979** has released albums in Japan through Victor Entertainment.

ments' trade value.

That leads some Canadian industry veterans with experience in the territory to suggest the Japanese market's appetite for international repertoire is waning. That may bode ill for alternative rockers, Vancouver-based artist manager Bruce Allen says.

"The business isn't there for alternative," Allen claims. "They have a very good domestic scene now, [which] has taken a big chunk out of the market for acts who travel there."

Allen originally forged ties with Japan in the 1980s with Bachman-Turner Overdrive and later with Adams and Michael Bublé. Despite his misgivings, Japanese promoters and labels are enthusiastic about the new wave of Canadian acts' prospects.

"I've been to Canada four times in the past four years; each time I see over 50 bands," says Masayoshi Zaitsu, the Tokyo-based head of international for Imperial Records. "The artists I like to work with are Canadian."

Imperial's Canadian acts include Alexisonfire, Sloan, the Weekend, Boy, Marble Index and Four Square.

Zaitsu says that FM radio opportunities for such acts are limited. Instead, Imperial concentrates its promotional activities on the booming online/digital markets alongside print and music TV outlets.

"Canadian bands fit well with Japanese audiences," notes Shiroh Kawaguchi, international relations executive for Tokyo promoter Creativeman.

"Many people don't think Canadian musicians are from Canada," he adds. "They believe they're from the U.K."

Yuji Takahashi, head of international at Tokyo-based Pony Canyon, concludes that there are strong business reasons for dealing with Canadian independents.

"It's not so difficult to do [licensing] contracts with Canadian acts on indie labels," Takahashi says. "Advances are not so high—with acts from the United Kingdom or United States, advances are usually big." ••••

mother, which later signed to Universal-distributed Modular in Australia and its label partners Interscope (United States) and Island (the United Kingdom).

Modular says the act's self-titled album has shipped 100,000 units in Australia since its November issue; a U.S. release is set for April. Label founder and managing director Steve Pavlovic says the act's Aussie origin is neither help nor hindrance as a marketing angle for the United States.

"It's irrelevant to kids where Wolfmother come from," Pavlovic says. "What is relevant is they play dynamic live shows and sound different."

George notes that the prospect of larger recording budgets is a key element encouraging artist managers to seek direct U.S. deals.

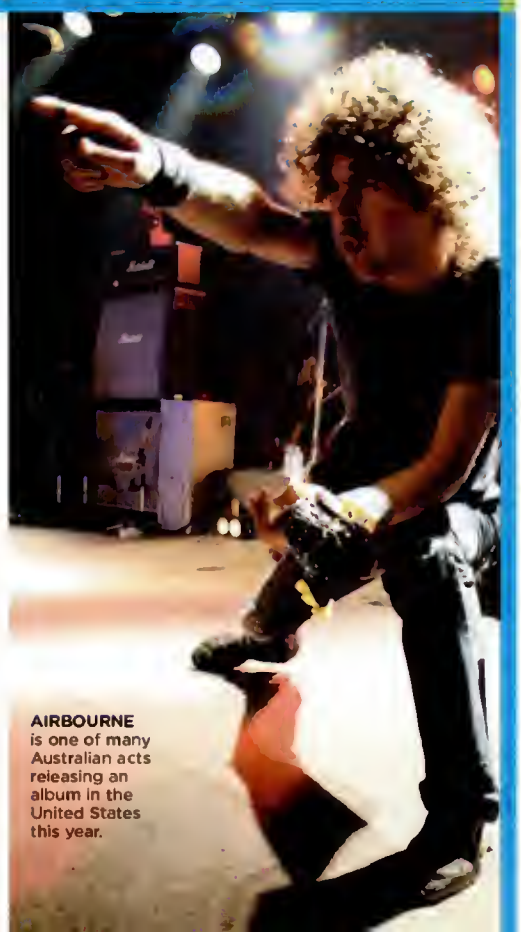
Andrew Klippel, managing director of Sydney-based production and management company Engine Room, suggests another reason. "Australian record companies seldom deliver their promise to break their acts abroad," he says.

Klippel previously signed the Vines directly to Capitol in the United States and pop singer Holly Valance to Warner in the United Kingdom.

Another U.S.-based imprint, Sire Records, signed pop act the Veronicas, which Klippel co-manages with New York-based David Sonenberg of DAS Communications.

The duo's debut album, "The Secret Life of the Veronicas," has shipped double-platinum (120,000 units) at home, according to Warner Music Australia. It is set for U.S. release Feb. 14. Japanese and European releases are tentatively set for March, Klippel says.

The benefits for Australian acts of tapping into an international budget rather than a domestic one are clear, Klippel says. "The album would have been less edgy and interesting if we hadn't been funded by an American company." ••••



AIRBOURNE is one of many Australian acts releasing an album in the United States this year.

>>>VITAL DEAL FOR VICTORY

Vital Distribution has struck an exclusive pact to handle repertoire from Chicago-based independent label Victory Records in the United Kingdom and Ireland, effective Feb. 1.

Victory product is currently distributed in the U.K. by Oxfordshire-based Plastic Head Distribution. The U.S. label recently renewed terms at home with RED Distribution. According to Victory, new albums from Hawthorne Heights, Action Action and Waterdown will be among the the first releases under the new U.K. deal.

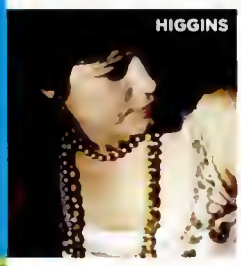
Brussels-based independent labels group/distributor Play It Again Sam owns Vital, which distributes U.K. labels such as XL, Domino and Big Brother, as well as U.S. imprints including Saddlecreek and Matador.

Sales and marketing is through Vital's London office; physical distribution is by Newcastle under Lyme-based Total Home Entertainment. *—Lars Brandle*

>>>AUSSIES ON TOP DOWN UNDER

The current strength of homegrown talent Down Under is underscored by year-end charts published by the Australian Recording Industry Assn. The ARIA charts show domestic acts accounted for a record 30 of the top 100 albums in 2005, up from 24 in 2004.

Singer/songwriter Missy Higgins took the top slot with her 2005 debut album, "The Sound of White" (Eleven/EMI), which the label says has logged domestic shipments of more than 560,000.



HIGGINS

The top-selling single and music DVD of 2005 also came from Australian artists—pop vocalist Anthony Callea (Sony BMG) and veteran hard rock band AC/DC (Alberts/FMR/Warner), respectively.

ARIA is still compiling full-year shipment figures for 2005, but says that in the first half, shipments totalled 22.7 million, down 7.54% from the comparable period in 2004. *—Christie Eliezer*

>>>LA FALCE EXITS UNIVERSAL

Company veteran Piero La Falce has quit as president/CEO of Universal Music Italy.

Billboard has learned that La Falce resigned in late December, some 12 months before his contract was due to expire. The resignation was effective immediately.

Universal Music Group International declined to comment on La Falce's departure; La Falce was not available.

Universal Music France chairman/CEO Pascal Negre, who heads UMGI's Mediterranean division, is expected to oversee the Italian affiliate's operation until a successor is named. Universal Music Italy CFO Marco Biasi is handling day-to-day administration.

La Falce had been president/ CEO of Universal Music Italy since the PolyGram/Universal merger in 1998. Prior to that he had been president of MCA Italy. *—Mark Worden*

>>>ARISE SIR TOM

Welsh singer Tom Jones and veteran jazz musician John Dankworth were knighted in Queen Elizabeth II's New Year Honours list.

Jones enjoyed the first of nearly 50 U.K. hit singles in February 1965 with "It's Not Unusual" (Decca). Dankworth has been a fixture on the U.K. jazz scene since the late 1940s as a saxophonist and bandleader. He also composed the scores for a string of British films, including "Saturday Night and Sunday Morning" (1960) and "The Servant" (1963).

The Queen hands out the accolades each Dec. 31 on the government's recommendations. Jones and Dankworth were honored for services to music.

Singer/songwriter Eddi Reader was made a Member (of the Order) of the British Empire. There were also MBEs for Babette, Joy and Teddie Beverley, better known as 1950s hitmakers the Beverley Sisters. *—Lars Brandle*

BUSTED!

Heavy rain beat against the windshield. The record industry operative sat in his car, the motor idling. Nearby, a dozen New York cops crowded together on benches in a Brooklyn police station, exchanging small talk. All were waiting for a suspected music pirate to arrive at his storefront and begin burning CDs of hit music.

Five hours passed. Just as the crew was about to give up for the day, word came that the suspect was on the move. Everyone shifted into high gear, taking positions around the suspected CD burning lab.

But before reaching the stakeout, the suspect entered a nearby copy store. Within minutes NYPD detectives arrested the man as he exited the store with 1,000 printed CD inserts. Moving inside the burning lab, they executed their search warrant, seizing five CD-R towers with 43 burners, 6,400 CD-Rs and related material.

Six days earlier on Oct. 6, nearly 100 federal, state and local law enforcement officers simultaneously raided 13 locations in California and Texas. Their main target after a two-year undercover investigation was an underground replication facility where CDs and DVDs were molded, manufactured and packaged to look like legitimate entertainment and software products.

Investigators found more than 500,000 CDs, 1 million CD inserts, thousands of DVDs and 3,500 stampers used to press multiple copies of the same number of recording, movie and software titles. The raids cumulatively amounted to the largest seizure of counterfeit CDs in U.S. history. Five individuals were arrested.

On any given day, the record industry's 250 or so full-time investigators are directly involved with 250-350 major investigations into the manufacture of illegitimate physical goods around the world, says Iain Grant, the former bead of narcotics investigations in Hong Kong who runs the anti-piracy operations for the IFPI in London.

"We're now dealing with a 50/50 split [in the two metbods of manufacture]—CD-Rs and pressed discs," he says.

FUNDING CRIMINAL ACTIVITIES

CD pirates generate hundreds of millions of dollars in profits from illegal CD sales. They often use these profits to fund other criminal enterprises, says Brad Buckles, former director of the Bureau of Alcohol, Tobacco, Firearms and Explosives who beads the anti-piracy division of the RIAA.

Experts say the criminal activities include narcotics, guns and terrorism. Organized crime is right in the middle of it, firmly entrenched at the manufacturing and distribution levels, Grant says.

The pirates are endangering lives, siphoning sales tax and income tax revenue from the public coffers and severely damaging the record industry.

During the past four years, annual U.S. sales for the top 10 albums have dropped 20.7%, according to Nielsen SoundScan. "The top 10 in any year, in the aggregate, should sell the same [number of units] or grow," says David Benjamin, Universal Music Group senior VP of content protection and anti-piracy. He believes that the decline is directly related to piracy.

"Sometimes I refer to piracy as 'the fifth major,' " Buckles says. "If you pull all of the pirates together, they add up to a pretty sizeable competitor to legitimate music" produced by the four major record companies.

As more law enforcement agencies have begun supporting the record industry's anti-piracy efforts, they are finding creative ways to fight the battle. Still, they face a formidable foe—a shadow business—that continually shifts its strategies to take advantage of the industry's weaknesses and to benefit from its strengths.

PIRACY TRANSFORMED

The explosion of CD-R technology in the last five years has transformed the nature of piracy, says Chuck Lawhorn, RIAA senior VP of anti-piracy legal affairs. CD-Rs are the predominant form of illegal product in the Eastern United States, Latin America and Western Europe.

"The speed of CD-R burners has increased while the cost of piracy operations has dropped," Buckles says. Burners operating at 52x can now copy 40 minutes of music in less than one minute. Burner towers that once cost around $4,000 can now be purchased for a few hundred dollars. "Ten towers with six burners on each can turn out CDs by the thousands," Buckles says.

Very little space is now needed to run a pirate operation. "Very good equipment is readily available that can be used in a small amount of space—even in somebody's bedroom," says Dave Rubenstein, president/COO of Cinram International, the giant optical disc manufacturer.

Pirates can burn on demand, keeping very low inventory. Robert Barchiesi, RIAA director of investigations for the Nortbeast region, says that raids on manufacturers once netted 30,000-40,000 pieces. "Now if someone orders 5,000 pirate CDs, they burn them and get the CDs out of there right away."

This makes it difficult for the industry and the government to know exactly how many pirate and counterfeit CDs—the former referring to obviously fake product, the latter packaged to closely resemble CDs manufactured by record companies—consumers are purchasing worldwide. It also presents challenges in law enforcement.

For example, Spain was historically a key market for the music industry, says Matt Drew, an IFPI enforcement staff officer. With its increasing level of CD-R piracy—especially in cities like Madrid and Barcelona—and its ineffective deterrence, Spain is now on the IFPI's top 10 list of priority countries.

When Benjamin visited the Mediterranean beachfront town of Alicante last year, his group counted 50 men selling pirate CDs on blankets. Authorized retailers were nowhere in sight, presumably unable to compete with these pirates, none of whom were Spanish.

In the last two years, all of those arrested in Spain for music piracy were illegal immigrants, says Antonio Guisasola, president of the Spanish record industry trade group Promusicae. When illegal immigrants are arrested, they give false names and do not have residence or work addresses. They are detained for a couple of days and then are set free to await trial.

Since the judicial process is very slow in Spain (sometimes taking six months to one year for a trial to be set) the pirates disappear, Guisasola says—at least, until they show up again in connection with other crimes.

The alleged terrorists accused of bombing the trains in Madrid earlier last year are now on trial. "The police found that some of the people who were involved in this crime were also arrested for selling CDs," Guisasola says. "The police have concluded that this money goes to these kinds of activities." If this link between piracy and other crimes is proven, be believes the judges and prosecutors will understand that pirates should receive stronger punishment.

In India, CD-R piracy is so prevalent that record companies cannot compete in selling CDs, Grant says. Instead they rely on audio cassette sales. The IFPI reports that corruption is an unfortunate reality in this country. Frequent leaks to pirates result in unsuccessful raids.

Preliminary IFPI figures confirm a trend toward burning. CD-R seizures nearly doubled to 17.1 million in the first half of 2005, compared with 9.2 million in the same period during 2004; counterfeit CD seizures fell to 3.4 million from 10.5 million. RIAA figures show U.S. arrests rose 7.5% for that 2005 period.

Piracy in molded goods—pressed through the same replication process as legitimate CDs—present different challenges for the record industry and law enforcement. Since they can be mistaken for the real thing, counterfeit product is sold for much higher prices than burned CDs. They can also confuse legitimate retailers and end up as credited returns to record companies.

As a result, the record industry has made shutting off replication facilities dealing in counterfeit goods a major priority. Molded goods predominate in the pirate markets of Russia, Eastern Europe, Asia and the Western United States.

There are two ways pirates enter this type of trade. One is by taking a master recording—made from a recorded CD—and giving it to a replicator that does not have a good anti-piracy screening program, Rubenstein says. Another is to set up a factory—a replication facility—to make the pressed discs.

Putting together a state-of-the-art replication facility with used equipment capable of making 20,000 CDs per day costs less than $500,000, says Serge Bozin, a licensed appraiser and used equipment broker. A facility with new equipment costs almost $1 million.

Buckles says that molded product in the United States mostly comes from smaller plants



Photo: Susan Butler



Undercover detectives in Brooklyn, N.Y., seize a tower of CD-R burners during an October raid.

THE MUSIC BUSINESS IS WAGING AN INTERNATIONAL WAR AGAINST A FORMIDABLE FOE. WE RIDE ALONG AS ONE CD PIRATE DISCOVERS THE LONG ARM OF THE LAW BY SUSAN BUTLER

on the West Coast. Some of them are legitimate plants that produce pirate music on the side. Others are underground facilities that do not handle any legitimate business.

"When CD-ROMs came about, independent, small producers were growing [worldwide] like mushrooms after the rain," Bozin says.

Some governments are not doing much to stem the tide. In Russia, liberal licensing by the government of replication plants—currently at 48—is a serious problem, says Igor Pozhitkov, IFPI regional director for Russia and the Commonwealth of Independent States. "Notably their annual production capacity well exceeds demand for legitimate product." This means that they are making illegal copies.

Since mid-2003, the IFPI has forensically traced pirate product of more than 1,100 different titles, which were seized or purchased in 27 countries, back to 21 of the 48 licensed Russian plants. Somewhere between nine and 18 of these plants are Restricted Access Regime Enterprises—known as RARE—located on former military bases, sources say.

"When government land is used for the production of pirate product, it implicates the government in more than mere negligence. It is an implication of complicity," says Neil Turkewitz, RIAA executive VP for international affairs.

Russia wants to join the World Trade Organization. But intellectual property holders and many government officials say that IP reforms must take place first. "We should learn from China," one source says.

China was admitted to the WTO before responding to concerns over piracy. It is still the world's largest pirate market.

"We see more action in China—raids—and government officials are talking about the importance of IP protection, but the piracy rate is still at 85%," says May-seey Leong, IFPI regional counsel and deputy regional director for Asia. "There hasn't been a big change. There is no deterrence."

"Alarmingly we're also seeing increased production in rogue states like Pakistan and Nigeria," Grant says. The IFPI is aware of at least 12 plants opening in Nigeria—where anti-piracy legislation and law enforcement are weak—by investors linked to Asia.

The record industry recognizes that it will take more than law enforcement to overcome piracy. "You can't just solve this problem with cops and lawyers," UMG's Benjamin says. "They can help identify the problem, but at that point we also have to come to the table [to] create not just a legal response but a commercial response. I try to spend as much time—and give as much thought to—that commercial area."

Two creative approaches have been set up in Guadalajara, Mexico, and New York.

The metropolitan area of Guadalajara has a population of nearly 7 million. Licensed street vendors selling cheap, pirate CDs dominate the music market.

"They're Mexicans who are feeding their families and putting roofs over their heads," Benjamin says. "It's very difficult to ask local government to do something. If it weren't for the kind of goods they're selling, they would be model citizens."

In response, the record industry began a conversion program a little more than a year ago. First it convinced the government that the kind of goods the vendors sell is important. Then it began working with the government to convert the vendors—on the threat of taking their vendors' licenses—to sell goods specially created for poor populations, Benjamin says.

One step involved distribution. "We're a multinational corporation," Benjamin says. "We can only sell to [vendors] if they pay by check or have a credit line, which these vendors don't have. We took a holistic view of the problem and set up a distributor to serve as a co-op for the vendors so we could sell to them."

Raul Vazquez, IFPI regional director for Latin America, says there are now two or three wholesalers working with vendors, offering them small credit lines. The industry has met with about 1,000 vendors regarding the initiative.

The threat of pulling vendors' licenses has proven effective, Vazquez says. "A lot of the legal locations in Mexico where vendors sell are licensed locations worth a lot of money. Some are worth $50,000-$200,000 and have been inherited from family members."

THE STREETS OF NEW YORK

In New York, successful law enforcement activities on the streets forced many pirate CD vendors to leave open-air markets for darker corners.

However, their distributors often work out of high-rise buildings and present more of a challenge. Even though law enforcement officers hit those buildings repeatedly—seizing hundreds of thousands of CDs and making hundreds of arrests—the problem remained.

"We would assist the police in raiding some of these buildings," Barchiesi says, "but the people would be right back, or there would be 10 more right behind to replace them."

So the RIAA initiated an idea a few years ago with the City of New York—which tweaked and improved the program—and 32 other trademark holders from a variety of industries. They formed a team to put pressure on landlords who harbor pirates and profit from rent they pay.

The city uses its resources ranging from building inspectors (checking for building code violations) to police officers (executing nuisance abatement and other civil orders) to firemen (enforcing fire codes). They seize any pirate or counterfeit products found.

Buildings are sometimes closed down and landlords fined. When the landlords respond to the citations, settlements with the city may include agreements to permit unannounced inspections and accept increased fines and other penalties if counterfeit products are again found on the premises.

"To date they've raided 16 locations in Manhattan, and they've gotten significant judgments against these people," Barchiesi says.

But while arrests occur around the world, very few pirates serve more than a couple of days in jail. All too often they are merely fined or lose some of their products or equipment. As a result, CD piracy continues to be a low-risk, high-profit business.

Still, record industry representatives, investigators, government agencies and lawyers continue working around the clock to plug the piracy leaks through legislation, law enforcement and commercial programs (see Legal Matters, page 15).

The highest hurdle they have to overcome is public perception. Even those in positions of authority—such as prosecutors, judges and legislators—often view CD piracy as a victimless crime.

"When you see music piracy, if you look the other way or certainly if you support it, what you are ultimately doing is affecting the overall quality of life for a lot of people in the country," Lawhorn says.

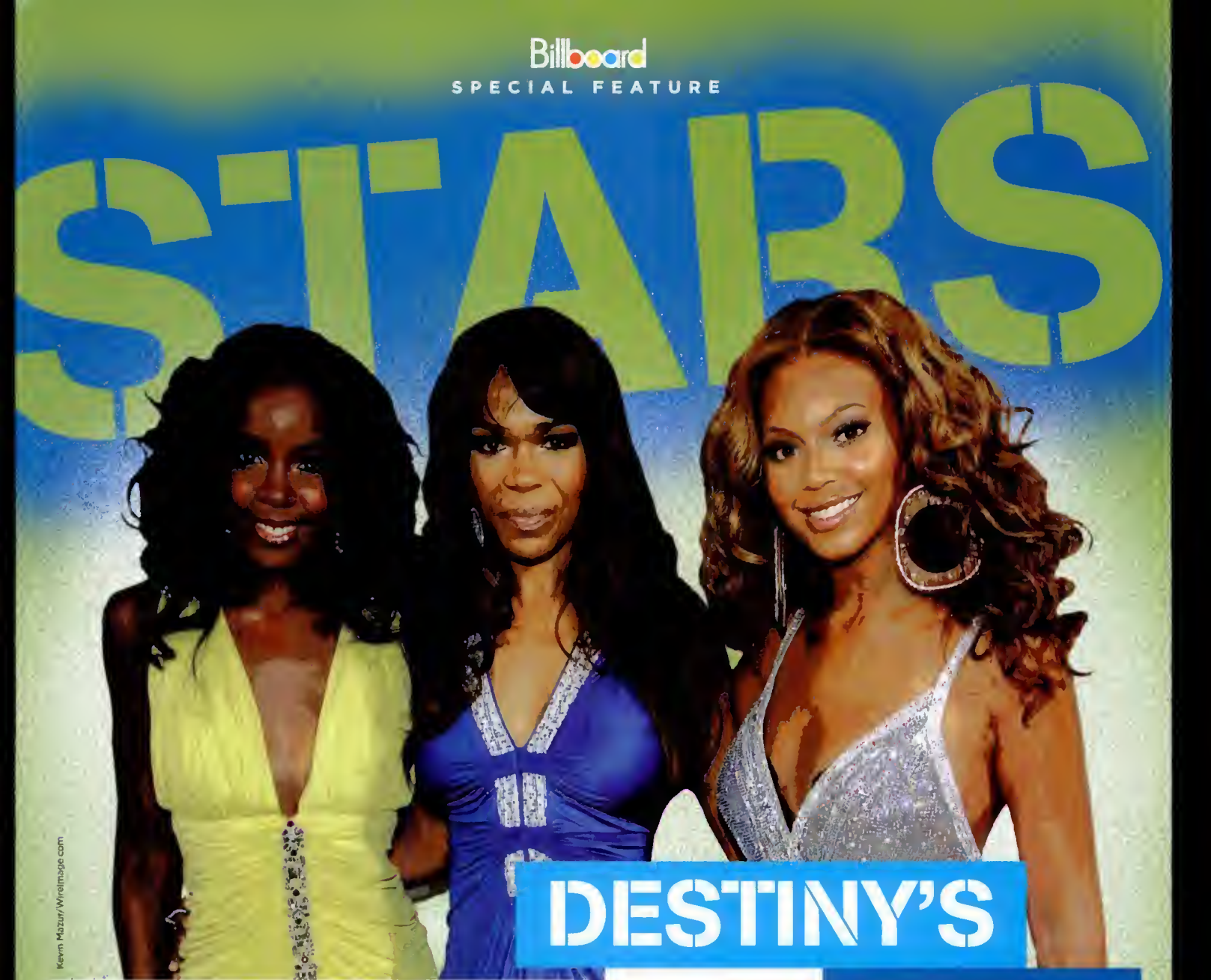
The U.S. government is not looking the other way, taking a stronger stand than ever before.

Congress passed a joint resolution in the final months of 2005. It called on the Russian Federation to provide effective protection for intellectual property or risk not being accepted into the WTO and losing its duty-free trade benefits. Sources say that China may also face legal action in 2006. ...



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STARS



Kevin Mazur/WireImage.com

DESTINY'S CHILD

A GOLDEN DREAM SHINES ON FOR THREE SOLO STARS, WITH FILM AND MUSIC PLANS ON THE HORIZON

BY GAIL MITCHELL

A gold record. That was the one goal a young female group from Houston hoped to achieve after signing with Columbia Records in 1997.

Not only did Destiny's Child realize its golden dream, but during the past decade, Beyoncé, Kelly Rowland and Michelle Williams made history as one of the world's top-selling female acts.

That history includes platinum plaudits and international acclaim—selling 50 million records worldwide, according to Sony BMG—as well as a host of Grammy Awards and other industry accolades.

"Ever since we were little, we were so on fire for our dreams," Rowland says. "We never let anyone blow our flames out."

And those flames are still burning, although now they smolder under the burgeoning solo endeavors of the group's members.

Signing off as a trio last year in the wake of their successful "Destiny Fulfilled" farewell album and tour, the three ladies are busily pursuing their individual careers in music, theater, TV and film.

This year will bring new solo albums from Rowland and Williams, plus Beyoncé's anticipated co-starring roles in the feature films "The Pink Panther" and "Dreamgirls."

In announcing its retirement, Destiny's Child did what few acts in any genre, of either gender, have been able to accomplish: bowing out while still on top. The group's current Sony Urban Music/Columbia album, the hit compilation "#1's," debuted at No. 1 on The Billboard 200 and the Top R&B/Hip-Hop Albums chart.

"Destiny Fulfilled," the group's final studio album issued in 2004, received a nomination for best contemporary R&B album for the upcoming 48th annual Grammy Awards. Two of the album's tracks, "Cater 2 U" and "Soldier," continued on >>p34

Destiny's Child

1998
- Soul Train Lady of Soul Awards Best R&B Soul Album of the Year (group)
- BRE New Artist of the Year

1999
- MOBO Awards Best International R&B Act

2000
- Soul Train Lady of Soul Awards Best R&B/Soul Album of the year (group) for "The Writing's On The Wall"
- MTV's Awards Best R&B Video for "Say My Name"
- Billboard Music Awards Artist of the Year

2001
- Grammy's Best R&B Song for "Say My Name"
- Soul Train Sammy Davis Jr. Award for Entertainer of the Year - Female
- Choice Pop Group at the Teen Choice Awards 8/20/01 on FOX
- Radio Music Awards Artist of the Year - Top 40-Pop and Hip-Hop/Rhythmic
- Billboard Awards Artist of the Year

2002
- American Music Awards Favorite Pop/Rock Album "Survivor"
- Grammy's Best R&B Performance by a Duo or Group with Vocals for "Survivor"
- World Music Award World's Best-Selling Overall Artists/Group of the Year

2003
- Various solo accomplishments including six Grammy's, four Billboard Awards, and five MTV Awards
- Kelly #1 Solo Album (International)
- Michelle #1 Gospel Album
- Beyonce #1 Solo Album (World Wide)

2004
- Solo accomplishments including Radio Music Awards
- People's Choice Award for Favorite Female Musical Performer
- BET Best Female R&B Artist

2005
- American Music Awards:
- Favorite Band/Duo/Group,
- R&B and Favorite Album, Destiny Fulfilled.

- Billboard Music Awards:
- R&B/Hip Hop Artist - Destiny's Child
- Duo/Group - Destiny's Child

World Music Awards:
Worlds Best Selling Female Group

2005 Grammy nominations:
- Best R&B Performance By A Duo Or Group With Vocals - "So Amazing" Beyoncé & Stevie Wonder Track from: So Amazing - An All Star Tribute To Luther Vandross (Various Artists) [J Records]
- Best R&B Performance By A Duo Or Group With Vocals: "Cater 2 U" (track from: Destiny Fulfilled)
- Best R&B Song: "Cater 2 U" - Rodney Jerkins, Beyoncé Knowles, Ricky Lewis, Kelly Rowland, Robert Waller & Michelle Williams, songwriters
- Best R&B Album: Destiny Fulfilled
- Best Rap/Sung Collaboration: "Soldier" - Destiny's Child featuring T.I. & Lil Wayne (track from: Destiny Fulfilled)
- Best Female R&B Vocal Performance: "Wishing On A Star" (track from: Roll Bounce [Music World/Sanctuary Urban])

CONGRATULATIONS
ON SIXTY MILLION
RECORDS SOLD WORLDWIDE

FOUR #1 ALBUMS
THIRTEEN #1 SINGLES

AND BEING THE MOST
SUCCESSFULL FEMALE
GROUP IN HISTORY















Ladies,

Beyoncé

As a little girl, you once looked me in the eyes with that joy and sparkle that only a father would know. You told me that you loved to sing. I asked you if it was your *passion* and you answered, "yes!" I've seen you work so hard over the years to see your dreams come true. I've seen you smile, I've watched you fall and get up even stronger, I've watched you take on the role of leader, of which I'm so proud. With that responsibility I've watched you set an example for all of us, kindness but firm, strength with compassion, focused yet flexible and through it all, applauding others.

Kelly

At 10 years old, because music was what you loved so much, you moved into our home to be able to get to practice. 15 years later, our home is your home and you our family. I've watched you grow with so much confidence. I've watched you be unselfish in all you do. Over the years what I've had the opportunity to appreciate most in you is the love. Not only the love that you give to Michelle and Beyonce, but the love that you give to the world. Unconditional love! Now may you discover your own special abilities and contribute them to the world.

Michelle

Five years ago you came with such a positive attitude. You came with such a willingness to be a member of a team. Never selfish and wanting what was best for all. You came willing to accept whatever role given but through your hard work, recognized that the best way to contribute was to learn and grow. You've done just that. You came not wanting to change things but to be a part of something already at the door of success. Today, you will be remembered for hard work and all you've contributed.

I can't begin to tell you how proud I am of each of you and feel blessed to begin this journey together.

Over the years Destiny's Child has had tremendous success. What you've taught us all is that the true measure of success lies not so much in what you have achieved, but in knowing that you have touched the lives of others!

Mathew Knowles

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SOLO STARS DREAM ON (cont.)

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are up for best R&B song and best rap/sung collaboration, respectively.

Ask those who have worked with the group for the reasons behind its phenomenal success, and the following factors are invariably ticked off: talent, passion and determination.

Robert Waller, who co-wrote "Cater 2 U" and penned songs (including "Me, Myself and I") for Beyoncé's solo album "Dangerously in Love," credits the group's strong work ethic and focus.

"They are always trying to be better in addition to the initial talent they have and the strong people behind them," he says. "It wasn't a game, about trying to be cute or stepping on each other's toes. They were all committed to a common goal: success."

Don Ienner, CEO of the Sony Music Label Group, says, "We've gained three independent and savvy solo artists who are among the hardest-working kids in show business.

"They can sing, so their destiny wasn't manufactured by some Svengali or done by committee to capture this or that market. Each stride they made was a creative stride that took them from [their] teens to where they are now."

Original group members Beyoncé and her friend LaTavia Roberson were only 9 when Destiny's Child was initially established in 1990. With Beyoncé's father, Mathew Knowles, as manager, the fledgling act sang and rapped.

Beyoncé's cousin Kelendria "Kelly" Rowland signed on in 1992, after which the trio appeared on "Star Search." The threesome morphed into a quartet a year later with the addition of LeToya Luckett.

The group underwent several name changes—Girls Time, the Dolls and Cliché—before sticking with Destiny's Child (a phrase that appears in the book of Isaiah in the Bible). But one thing didn't change: the youngsters' enthusiasm for this musical venture.

"The key thing is this was always their passion," Knowles says. "This wasn't a parent or manager putting together a group to see about getting a record deal. This was young girls saying, 'This is what we want.' "

Stoking that passion, Knowles booked them for everything from luncheons to fashion shows to church gigs. And practice became a way of life. In sessions he tagged as "boot camp," Knowles helped the preteens develop their choreography and vocal skills. Also on the agenda: stamina building and media training.

"It was fun, but I wouldn't call it 'boot camp,' though," Beyoncé says during a rehearsal break on the "Dreamgirls" set. "That sounds a little crazy for kids. But all we wanted to do was sing and have somebody watch us. We'd go to my mother's hair salon and perform at times when I know they [the customers] didn't feel like watching us. But we would make them."

"We were weird kids, performing and practicing all the time," Rowland adds. "We had childhoods, because we did get the chance to play outside and visit theme parks. But when all of our friends were in cheer squads, we were in rehearsal and loving it."

All the practicing and performing paid off. Graduating from the Houston club scene, the group began opening for such acts as SWV, Dru Hill and Immature. The quartet had also caught the ear of Atlanta producer/songwriter Darryl Simmons of Silent Partner Productions, which eventually led to a record/production deal through Elektra Records. When that liaison ended after two years and no record, Knowles reapproached an earlier suitor, Columbia Records. The label signed Destiny's Child in 1997.



Sony Music Label Group CEO Don Ienner and Sony Urban president Lisa Ellis championed the trio. Ienner calls its members some of the hardest workers in show business.

Still in their mid-teens, the girls made their first recorded appearance on the 1997 "Men in Black" soundtrack with the song "Killing Time." A year later, the group's self-titled debut album arrived, featuring such guest producers as Wyclef Jean and Jermaine Dupri. Those early dreams of a gold record came true when the Jean-produced lead single "No, No, No" ascended to No. 1 on the Billboard Hot R&B/Hip-Hop Songs chart.

Sony Urban Music president Lisa Ellis recalls that early on, the girls' talent and determination left a lasting impression. She witnessed both qualities during the group's first radio promo show for top 40 WJJS Roanoke, Va.

"They were in a parking lot in front of a department store on a one-foot riser with a stage," she says. "Yet those girls came prepared like they were playing Madison Square Garden. They were doing their own hair and makeup, complete with costume changes. Tina [Beyoncé's mother] literally sewed all the clothes back then. There were no lights or cameras. Just them and a crowd of people. And they killed it."

Working with producer Kevin "She'kspere" Briggs, Destiny's Child scored its first No. 1 pop hit and second R&B chart-topper in 1999 with "Bills, Bills, Bills." It joined "Say My Name" and "Jumpin, Jumpin" as the three R&B/pop out-of-the-ballpark hits from the group's sophomore album, "The Writing's on the Wall."

Despite the success, seeds of dissension were sprouting. In December 1999, Roberson and Luckett sought different management, questioning Knowles' share of profits and alleging preferential treatment for Beyoncé and Rowland.

When two new members, Michelle Williams and Farrah Franklin, appeared in the "Say My Name" video, Roberson and Luckett filed suit against Knowles, Beyoncé and Rowland for breach of partnership, among other charges. By July 2002, the pair had settled their cases against their former group mates as well as a separate suit against Knowles.

In the meantime, Franklin left Destiny's Child five months after joining, returning the group to a trio format. And the burden was on Williams to prove her singing tal- continued on >>p36



'Destiny Fulfilled' is up for a Grammy Award for best contemporary R&B album.

Destiny's Child; Frank Micelotta

Antonio "LA" Reid

Shawn "Jay-Z" Carter

Steve Bartels

PROUDLY CONGRATULATE

Destiny's Child

ON A DECADE OF

#1's



The members of Destiny's Child do not rule out a future reunion.

SOLO STARS DREAM ON (cont.)

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ent could make the grade.

"It was hard for me to come in," Williams remembers. "I was coming into an organization already in existence. I couldn't show myself weak, but it's hard when you know God has given you a talent and you want everybody to accept it. It turns out you can be stronger than what you think you are."

Ellis says, "Michelle stepped in and didn't miss a beat. These ladies kept it moving and never looked back."

Destiny's Child became a more potent musical force following the 2000 release of "Independent Women Part 1," the theme song for the film version of "Charlie's Angels." The single, which spent 11 weeks at No. 1, marked Beyoncé's emergence as a writer.

"Still to this day my father and I argue about him playing my songs for people," Beyoncé says with a laugh. "I was so mad at my father then for sneaking off and playing 'Independent Women' for the Columbia executives. But I'm so happy he did."

Beyoncé also added production credits to her résumé with the release of the third Destiny's Child album, "Survivor," in 2001. Debuting at No. 1, the album featured two more R&B/pop hits, the title track and "Bootylicious." That same year, the trio issued a holiday record, "8 Days of Christmas."

Three years would elapse before Destiny's Child released another group studio album. During this hiatus, they released their first solo albums.

First up was Williams with the inspirational/gospel project "Heart to Yours" in April 2002. Rowland hit No. 1 in her own right with the single "Dilemma" featuring Nelly, which appeared on her solo album "Simply Deep." Beyoncé's "Dangerously in Love," released in 2003, netted multiple Grammy Awards.

"When our first single hit No. 1 R&B, we were happy," Beyoncé says, "because going gold had been so much of a dream. But never did I think we'd be the biggest girl group ever. To this day, I can't swallow that. It's just that each time we went back into the studio, we thought we could grow and maybe be a little bigger than just gold. I started writing, and we've all grown vocally and personally. As soon as we accomplished a goal, we thought of a new goal to accomplish."

Besides upcoming solo albums, the ladies' new goals include a variety of projects. Rowland, still a spokeswoman for hair care product maker Soft Sheen, has wrapped a guest stint on UPN's "Girlfriends" that is slated to air in February/March. Her romantic comedy "Seat Filler," also starring Duane Martin, arrives on DVD in February.

Rowland's sophomore solo album is due in April. Describing the project as "very personal," she is doing more writing in collaboration with Williams, Sean Garrett, Beyoncé's sister Solange Knowles and Rich Harrison, among others. "I want a new sound," Rowland says of the album. "So I've got everybody thinking about clever lyrics, new beats and new instruments."

Williams has completed taping episodes of the UPN series "Half & Half." After stepping into the role of "Aida" a couple of years ago, she is contemplating some new Broadway offers. This month, she's due to go back into the studio to record an album currently targeted for a summer release. "This album will still have an inspirational twist, but it will be R&B," Williams says.

Beyoncé is concentrating on her "Dreamgirls" role right now. Discussions are under way about her possibly shifting back into recording mode in May, with an eye toward a September release date. That hinges, naturally, on when the "Dreamgirls" filming ends.

"I'm not going to write for the album until I finish doing the movie," Beyoncé says. "I've never been so excited about a movie in my life. I want to give 100% to this film, because I know I was born for this role."

As for the chances of a Destiny's Child reunion down the road, the ladies aren't shutting that door.

"We haven't said that we'll never perform together," Beyoncé points out. "It's not 'the end' like we're never going to perform together or be on each other's records."

The one outcome of the Destiny's Child experience that all three are proudest of is their enduring friendship.

"The best thing I take away is that I've gained two sisters who have my back," Williams remarks. "I learned about love and loyalty through good and bad, thick and thin."

Right now, though, Rowland says, it's about "growing and coming into our own, just like with any friendship. By the grace of God, we've made our mark. We wish nothing but success for the female groups who will come behind us. But the most important thing is that we still support each other. It goes deeper than just Destiny's Child." ••••

Ranking The Top Albums

A ranking of the top five albums released by Destiny's Child or individual group members gives Beyoncé the No. 2 spot on the rundown, behind the group's 2001 set "Survivor," which spent two weeks atop The Billboard 200.

These titles are ranked by peak position on The Billboard 200 through the Dec. 24, 2005, issue. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak.

If ties still remained, they were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked.

This chart information was compiled by Keith Caulfield. ••••

	ARTIST	TITLE Peak Position	Debut Date	Label
1	Destiny's Child	SURVIVOR 1 (2 wks.)	May 19, 2001	Columbia
2	Beyoncé	DANGEROUSLY IN LOVE 1	July 12, 2003	Columbia
3	Destiny's Child	#1'S 1	Nov. 12, 2005	Columbia
4	Destiny's Child	DESTINY FULFILLED 2	Nov. 27, 2004	Columbia
5	Destiny's Child	THE WRITING'S ON THE WALL 5	Aug. 14, 1999	Columbia







Destiny's Child Frank Micelotta

CONGRATULATIONS

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DESTINY'S CHILD

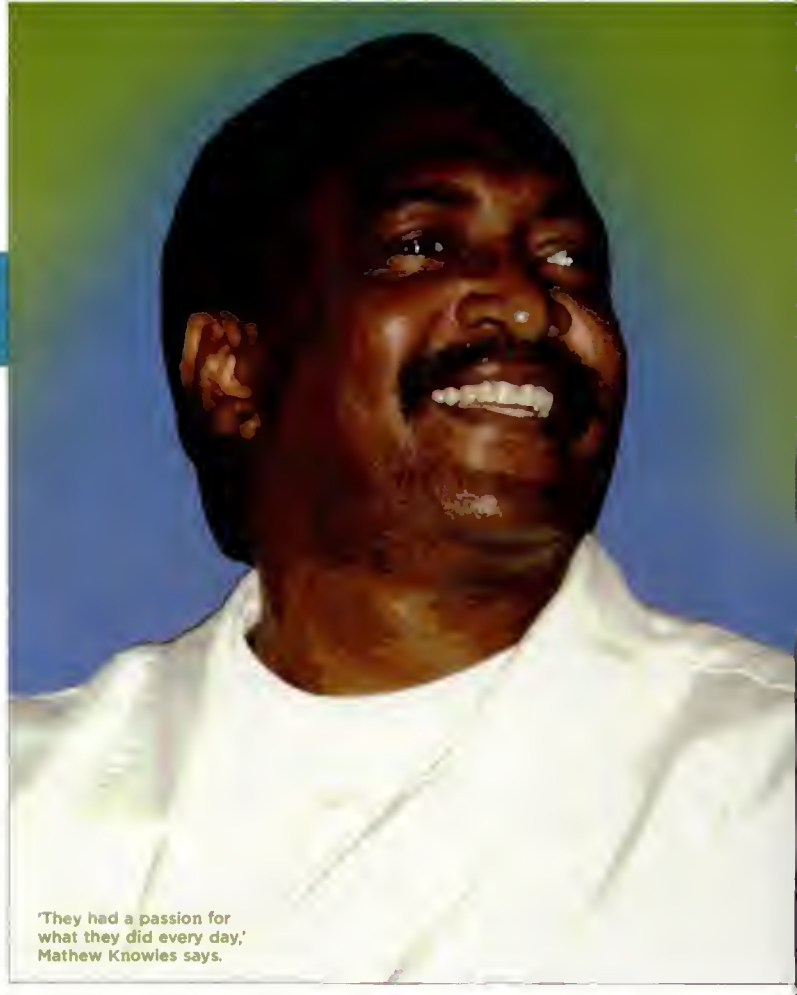
ON YOUR TENTH ANNIVERSARY

FROM KEVIN LILES AND YOUR FRIENDS
AT THE ATLANTIC MUSIC GROUP



KNOWLES ON NURTURING THE TRIO

BY MELINDA NEWMAN



'They had a passion for what they did every day,' Mathew Knowles says.

From the start, Destiny's Child aimed straight for the top.

"The girls and myself started out with one goal and one goal only," the group's manager Mathew Knowles says. "And that was for them to be the No. 1 female group ever."

But that does not mean there weren't a few fits and starts along the way.

Destiny's Child first formed in 1990 in Houston and consisted of Knowles' daughter Beyoncé and her friend LaTavia Roberson. Beyoncé's cousin Kelly Rowland joined in 1992, followed by LeToya Luckett in 1993.

The group went through several names, including Girls Time, the Dolls and Cliché—and a failed deal with Elektra—before signing with Columbia Records in 1997 as Destiny's Child.

"No, No, No," the first single from the act's 1998 self-titled debut album, hit No. 1 on the Hot R&B/Hip-Hop Songs chart, and the path to stardom was set.

The lineup may have wavered through the years, but the mission never changed. To date, the group has sold 50 million albums worldwide, according to Sony BMG.

Knowles, who is president of Music World Entertainment, an umbrella company he sold to Sanctuary Group in 2003, took his experiences from the corporate world and transported them to the record industry, always focusing on quality and excellence. Although "the Destiny's Child brand," as he calls it, may now be in retirement, he continues to oversee the solo careers of its members—Beyoncé, Rowland and Michelle Williams—as well as those of Beyoncé's younger sister Solange and a number of baby acts he is developing.

While the girls were still very young, 11 or 12, they were playing every gig you could get them. You also designed a boot camp for them to train them to be stars. What was the purpose of that?

They were able to build their confidence, and they were able to understand what being an entertainer is versus being a singer. We would sit and look at Mariah Carey, Whitney Houston, Michael Jackson, Madonna, Janet Jackson and Tina Turner; those were the six artists that we studied. I would go and get every tape and performance that you can imagine, and we would literally sit down and study from the beginning of those performances and just go back and break every component apart.

When they first signed to Columbia in 1997, acts like TLC, SWV and Escape were still so strong. How did you convince Columbia there was room for another R&B girl group?

I think it was a combination of the relationship I had established with [then-Dallas-based Columbia A&R scout] Teresa LaBarbera Whites, [who] built her alliance with [then-Columbia Records A&R exec] Randy Jackson, who absolutely got it, he got the vocal ability. I think the label saw that, [and] that the whole team of folks that we had the girls surrounded with were strong. I undoubtedly know that they saw, and I keep saying this, because people to this day haven't got how talented these girls are. They saw the imaging also, because it was different.

You think to this day that people did not see that?

I don't think people still understand how individually and collectively, they're not [just] talented, they're extremely talented.

"No, No, No" hit No. 1, but the next two singles did not do as well. Were you concerned that you had a one-hit wonder on your hands?

No, you know what the concern was? That I would never allow the record label to dictate to me who was going to make the [second] record. That if we failed on the next album, it would be because we failed.

That first [album] was the label saying, "You need to work with this person, you need to work with that person, and they're going to write the songs and the girls will just sing it."

It was after that [album] that me and the girls sat down and said that moving forward, I was going to get more involved with making the record [and] they were going to get more involved; the second record was writing more and the third record was producing and writing.

Destiny's Child sells more albums internationally then it does domestically. Was that orchestrated from the start?

We have been international from day one. The girls understood that there were equal opportunities outside of America. They've actually done studies inside of Sony to understand what Destiny's Child has done to make them consistently sell more records outside the U.S., and the one formula that they came up with was the period of time that Destiny's Child spent outside of America was almost triple that of the No. 2 artist's sales outside of America. So the group traditionally, from day one, was spending two to three months minimum a year outside of America promoting their record.

You had great success with the second album, and then Roberson and Luckett left the group. Was there a point where you thought thet Destiny's Child would not continue?

No, because I knew the vocal power of Beyoncé and Kelly, and I knew who was singing on those records. I always use the example of if you had Michael Jordan and Scotty Pippin, would you be concerned if you had to make changes with a couple members of the team? I think you would say, "[No], as long as I have that core, that foundation." And that's nothing disparaging to the other ladies.

How did things change with the success of the second album?

We started building the brand of Destiny's Child. After the second record, we said we would take the marketing dollars from Sony, and then we would go and find at least one strategic partner to partner up with [so] we could also have greater marketing dollars, and we could all go together marching in the same direction for success.

Was that part of the tie-in with "Charlie's Angels" and the song "Independent Women Part I," which spent 11 weeks at No. 1?

That was a huge strategic tie-in, because we had the film dollars and marketing that brought marketing and awareness to the [group], including a great video. So those are the strategic types of relationships we were building.

You get many more branding/endorsement offers than you can accept. How do you decide what to take?

We say "no way" way many more times than we say yes. We're very strategic in that we don't just go out there because somebody dangles a dollar and say, "Oh, OK, let's do it." It's got to make strategic sense. And so we've tried to make those decisions that were in the best interest of the ladies and their careers, both individually and collectively.

The group's final album, "#1's," came in at No. 1 on The Billboard 200 this past fall. That must be a sweet swan song.

You can get no better. It surprised the girls. Totally surprised them. When they were little girls, I just remember saying, "Hey, guys, we want to end when we're on top, not going down." And obviously, they saw the value of that. The beauty of that is by ending on a positive note, you can continue the integrity of the brand because there are still opportunities with the Destiny's Child brand, and hopefully—at some point, it might be five years, it might be 10, it might be 20—because of the way that we've retired the brand, you can go back to it at any time.

Do you think the girls are going to record together again?

I'm certainly hopeful that that will happen.

What do you think their legacy will be?

Their legacy will be that they were good people with both professional and personal integrity who had a passion for what they did every day. And their fans came No. 1. ••••


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BRANDS FIND A PERFECT FIT WITH DESTINY'S CHILD

BY MICHAEL PAOLETTA

Destiny's Child and McDonald's. Destiny's Child and Wal-Mart. Destiny's Child and Pepsi.

The women of Destiny's Child—Beyoncé, Kelly Rowland and Michelle Williams—are very aware of the synergy that can exist between band and brand. In fact, during its successful run as a trio, Destiny's Child opened many people's eyes to the ins and outs of brand marketing.

Beyoncé, Rowland and Williams—along with their manager Mathew Knowles (Beyoncé's father)—have shown that branded entertainment platforms can be embraced without selling out.

And now that each member has a solo career, the branding will only continue.

"They are becoming something that we never thought of before," Sony Urban Music VP of marketing Stephanie Gayle says of the three group members. Sure, "it's a changed dynamic, but it is no less dynamic."

Beyoncé, who maintains multi-year deals with Tommy Hilfiger Toiletries/Estée Lauder (for True Star perfume) and L'Oreal, is expected to launch her own line of cosmetics through L'Oreal this year.

In February, her movie career will continue with the arrival of Columbia Pictures' "The Pink Panther," where she stars opposite Steve Martin and Kevin Kline.

Come December, Beyoncé will be seen in the DreamWorks/Paramount film adaptation of the Broadway musical "Dreamgirls," which will surely involve a soundtrack.

On the fashion front, Beyoncé created the clothing brand House of Dereon with her mother, Tina. It offers jeans and casual wear. HOD had a soft launch in November. Its hard launch will coincide with Beyoncé's sophomore solo album and the release of "Dreamgirls."

Meanwhile, Williams, who recently appeared in Gap's "Favorites" ad campaign, is taping episodes of the UPN TV show "Half and Half." Additionally, she is contemplating two offers from Broadway, which is still praising her leading role in "Aida."

According to Williams, she will also open a beauty spa and launch her own line of bath and body products in the future.

Rowland is keeping busy too. She has been filming several episodes of the UPN show "Girlfriends." Her second solo album is due in April, just as her new campaign for Soft Sheen's Dark & Lovely hair care products begins. (Soft Sheen is owned by L'Oreal.)

This activity will be preceded, in February, by the DVD release of the film "Seat Fillers," which stars Rowland and Duane Martin.

Expect the album, DVD and Dark & Lovely products to be available under one roof at big-box retailers like Wal-Mart. Cross-promotional tie-ins, anybody?

"The possibilities are definitely there," says Quincy Jackson, VP of marketing at Sony Urban Music.

"It offers great retail positioning," Sony Urban Music president Lisa Ellis says. "Each product can piggyback on the other."

For Knowles and the girls' attorney Ken Hertz, each branding partner must be a strategic fit. Knowles depends on corporate relationships to drive the marketing, as well as film and TV.

"We don't just go out there because somebody dangles a dollar," he says. "We've tried to make those decisions that were in the best interest of the ladies and their careers—both collectively and individually."

Ellis concurs and adds that each group member has only scratched the surface of their careers and their branding possibilities. "They're just getting going," she says.

Throughout, music has been at the foundation of Destiny's Child. Brand analysts agree that Destiny's Child made its sound ubiquitous by partnering with the right brands.

"The girls made it all seem so natural," says Morris Reid, managing director of Westin Rinehart, a Washington, D.C.-based company that specializes in brand-building partnerships.

Musically, Destiny's Child was never pigeonholed in a particular genre. This is important, because it gave the group more opportunities to extend into different brand categories.

"There's a lot of leverage there, as well as a lot of believability," says Robert Passikoff, founder and president of Brand Keys, a brand and customer loyalty consulting firm in New York.

Destiny's Child is a case of one plus one plus one equaling four, Passikoff adds. "For brands, that's a win-win. There is no barrier of disbelief. They have a high level of acceptance as entertainers and spokespersons."

The branding of Destiny's Child was put into high gear with the 2000 Columbia Pictures film "Charlie's Angels." The film's accompanying soundtrack featured the group's "Independent Women Part 1," which continued on >>p42



In 2005, Destiny's Child, pictured with Mathew Knowles, performed at Fashion Rocks, which kicked off Fashion Week in New York.

Kevin Mazur/Wirelmage.com

DESTINY'S CHILD

-THE WRITING WAS ALWAYS ON THE WALL.
THESE INDEPENDENT WOMEN ARE SURVIVORS.
DESTINY HAS BEEN FULFILLED WITH #1'S.
CONGRATULATIONS BEYONCE, KELLY, MICHELLE AND MATHEW.
WE LOVE YOU!



PHOTO BY JEANETTE E. LINDSEY

ROB HALLETT
and your friends at

AEG LIVE

PERFECT FIT FOR BRANDS (cont.)

from >>p40

spent 11 weeks in the pole position of The Billboard Hot 100.

Consider this pairing a prime example of strategic partnership. The group, its management team and label, with the help of Columbia Pictures, created a major marketing campaign that delivered much awareness about the song's three voices.

According to Knowles, the "Charlie's Angels" deal resulted from the relationship he had nurtured with Sony Music Label Group CEO Don Ienner. Knowles made sure that Ienner understood the direction the group was headed, as well as the direction he was trying to take them in as their manager.

"If you look back at Destiny's Child, it's a textbook [example] of how it should be between management, artist, record label and entertainment attorneys," Knowles says.

With the trio's third album, 2001's "Survivor," branding partnerships reached another peak.

A tour supported an album, and vice versa. The album supported a then-new relationship with Pepsi, which in turn supported the album and tour. It's this type of strategic effort that "brings upon a win," Knowles says.

The group was dealt its first branding deal in the late '90s when it partnered with Hasbro for its Hit Clips game, Knowles says. Around the same time, Beyoncé connected with L'Oreal for the group's first "real corporate tie-in," Knowles adds. Destiny's Child dolls from Mattel followed, and then came "Charlie's Angels."

When looking at the many brand partners of Destiny's Child, it becomes very evident that the deals cover a wide demographic, ranging from toddlers to those 45 and up. Knowles wouldn't have it any other way.

So, what makes a postcard-perfect branding alliance for the group and its individual members?

First and foremost, the demographic of the brand must be on point. "Does it align and match our demographics, and does it offer an opportunity to grow our demographic?" Knowles asks. Also, does it reach a domestic or international audience? "And what about timing?"

Knowles looks for opportunities that can tie in with a tour or a new album. He eschews one-off deals for extended partnerships. To illustrate, Knowles points to the Pepsi deal. "From day one, we discussed how we could expand this into being global rather than just domestic," he says. What began initially as a one-off domestic deal with Beyoncé evolved into a three-year global partnership for the group.

"The lesson here is coordination and planning," Ellis says. This is something the label is currently doing for the next 12 months and beyond, for each member's solo career.

While none of this strategic planning is lost on the women formerly known as Destiny's Child, Beyoncé prefers to keep her eyes on her creative side. "It's my job to be creative, to be an artist, to perform and to work on my craft," she says.

Still, Beyoncé says, "we all decide what we want to do and what we want to be a part of."

Williams goes one step further. "I look for what's right for me and my image," she says of her endorsement deals. "I don't want to do anything I would regret later."

With Knowles and Hertz on their sides, this will not happen any time soon. In fact, it is each member's girl-next-door image that has served them well, and will continue to.

"They've done a phenomenal job of playing the celebrity game without letting celebrity go to their heads," says Tina Wells, CEO of Buzz Marketing Group, which specializes in the youth market. "They have class, style and sophistication, the kind that is not threatening to anybody."

Looking ahead, Reid believes Beyoncé needs to use her power like Oprah Winfrey to brand herself. "The House of Dereon is a great start," he says.

Similarly, "Michelle and Kelly will succeed in their own niche, which they need to exploit," Reid says. "They have lots of chips—relationships in the music industry—that will be important for their futures. They can be powerful earners."

Independent women. Part three. Get ready. ••••



Beyoncé has a multi-year deal with Tommy Hilfiger Toiletries/Estée Lauder for True Star perfume.

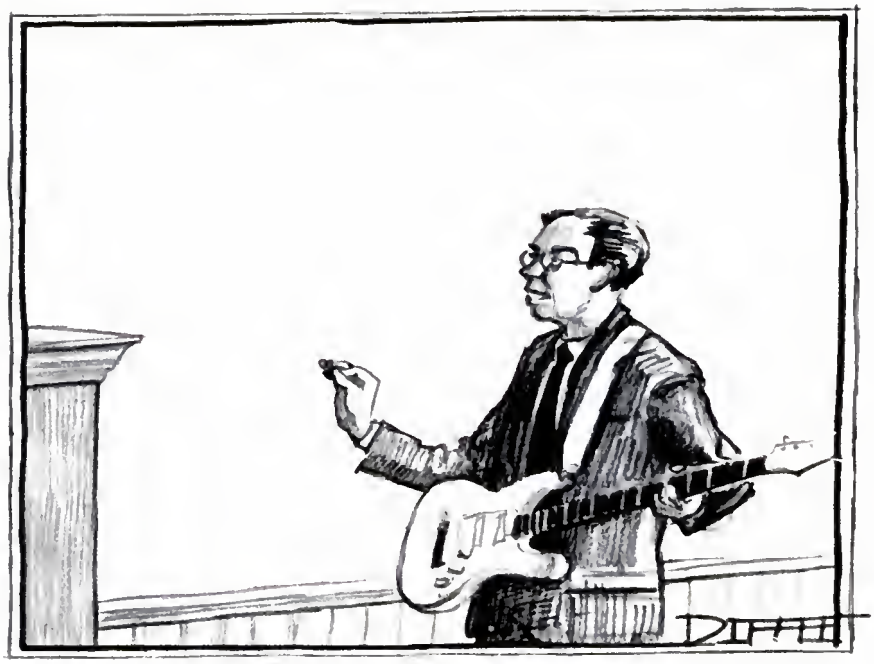
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CONGRATULATIONS TO
DESTINY'S CHILD ON 10 RECORD-BREAKING YEARS!

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"Your Honor, if it please the court I'd like to deliver my opening comments in the form of a power ballad."

BEYONCE, KELLY, MICHELLE

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DESTINY'S CHILD CREATES A LEGACY ON THE CHARTS

BY FRED BRONSON

Even though the group made its debut on The Billboard Hot 100 eight years and two months ago with a song called "No, No, No," the only thing the members of Destiny's Child have heard since is a resounding "yes, yes, yes" to almost a decade of chart success.

The story began the week of Nov. 29, 1997, when "No, No, No" was the third-highest of four new entries on The Billboard Hot 100. Hanson's "I Will Wait for You" opened at No. 15, Metallica's "The Memory Remains" bowed at No. 31, "No, No, No" was new at No. 64 and Twista's "Get It Wet" entered at No. 96.

Of the four singles, the only one to reach the top five was "No, No No," which peaked at No. 3 the week of March 28, 1998.

A little more than a year later, Destiny's Child achieved pole position for the first time with another repetitive title, "Bills, Bills, Bills."

The song was co-written by someone who knew a lot about being in a "girl group." Kandi Burruss had been a member of Atlanta-based quartet Xscape. The producer of the single was Kevin Briggs, aka She'kspere, who had worked with TLC and Blaque when he was asked to helm production for Destiny's Child. "Bills, Bills, Bills" spent the week of July 17, 1999, at No. 1.

The follow-up, "Bug a Boo," was a rare misstep for the group. The single only went to No. 33. It was the third release from the album "The Writing's on the Wall" that returned the women to the top spot.

"Say My Name" began a three-week reign the week of March 18, 2000. Rodney Jerkins produced the single and wrote it with his brother Fred and members of Destiny's Child. A fourth single from "The Writing's on the Wall," titled "Jumpin, Jumpin," peaked at No. 3.

Before the group's third album was released, a single from a soundtrack became its biggest hit on the Hot 100.

The team behind "Charlie's Angels" liked Destiny's Child, and it didn't hurt that the act had sold 4 million albums by this time. Feeling the need to express her independence, group member Beyoncé went in the studio by herself and came up with a song that, with help later on from producers Poke & Tone and Cory Rooney, became "Independent Women Part 1."

The song moved into first place the week of Nov. 18, 2000, and remained there for 11 weeks. One of only 15 songs in the rock era to retain the top spot for 11 weeks or more, it made Destiny's Child one of only three girl groups to be No. 1 on the Hot 100 for more than five weeks—in fact, it holds the record as the longest-running chart-topper by a female group.

For a follow-up, Columbia Records released what would be the title track to the third Destiny's Child album. The song "Survivor" arrived before the album came out and spent seven weeks at No. 2 on the Hot 100.

The next single began as a track written by Falonte Moore and Robert Fusari. They started with a drum groove on an MPC2000 sequencer, and Fusari suggested they sample Survivor's "Eye of the Tiger." It turned out he didn't have the song in his CD collection, so he temporarily substituted a song with a similar guitar part, knowing they would replace it later with "Eye of the Tiger."

But the incessant beat of Stevie Nicks' "Edge of Seventeen" proved too alluring. "When I heard the Stevie Nicks sample, it made me want to dance," says Beyoncé, who listened to the track on a flight to London so she could write lyrics. It was during that flight that the title "Bootylicious" popped into her head.

On Aug. 4, 2001, "Bootylicious" became the fourth Destiny's Child song to head up the Hot 100. That put the trio into a tie with TLC for second place among girl groups with the most No. 1s, behind the 12 No. 1 hits scored by Diana Ross & the Supremes. With "Bootylicious," the trio spent its 17th week on top, behind the Supremes' 22 and TLC's 18.

The album "Survivor" was so hit-laden that it was a sure shot for No. 1 on The Billboard 200. The CD entered the chart in pole position the week of May 19, 2001, and remained there for two weeks. Destiny's Child was only the sixth girl group to collect a No. 1 album in the rock era, following the Supremes, Go-Go's, Spice Girls, TLC and Dixie Chicks.

The week of Nov. 12, 2005, Destiny's Child's hits collection "#1s" became the group's second No. 1 album. That made the trio only the third girl group in the rock era to have two or more No. 1 albums, after the Supremes (with three) and Dixie Chicks (also with two). ••••

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Ranking The Top Singles

From its first hit single, "No, No, No," in 1997 through the close of 2005, the members of Destiny's Child have reached the top 10 on The Billboard Hot 100 15 times, either as a group or as solo artists. And Beyoncé has since upped that ante. At press time, her latest single, "Check On It," featuring Slim Thug, was also rising through the top 10.

The titles on this chart are ranked by peak position on The Billboard Hot 100 through the Dec. 24, 2005, issue. If more than one title peaked at the same position, ties were broken by the number of weeks a title spent at the peak.

If ties still remained, they were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked.

This chart information was compiled by Keith Caulfield.

	ARTIST	TITLE Peak Position	Debut Date	Label
5	Destiny's Child	INDEPENDENT WOMEN PART 1 1 (11 wks.)	Sept. 23, 2000	Columbia
7	Nelly Featuring Kelly Rowland	DILEMMA 1 (10 wks.)	July 13, 2002	Fo' Reel/Universal
5	Beyoncé Featuring Sean Paul	BABY BOY 1 (9 wks.)	Aug. 16, 2003	Columbia
5	Beyoncé Featuring Jay-Z	CRAZY IN LOVE 1 (8 wks.)	May 24, 2003	Columbia
5	Destiny's Child	SAY MY NAME 1 (5 wks.)	Dec. 25, 1999	Columbia
5	Destiny's Child	BOOTYLICIOUS 1 (2 wks.)	June 9, 2001	Columbia
7	Destiny's Child	BILLS, BILLS, BILLS 1	June 19, 1999	Columbia
5	Destiny's Child	JUMPIN, JUMPIN 3	May 13, 2000	Columbia
5	Destiny's Child	LOSE MY BREATH 5	Sept. 25, 2004	Columbia
10	Beyoncé	NAUGHTY GIRL 5	March 27, 2004	Columbia
11	Destiny's Child	NO, NO, NO 5	Nov. 29, 1997	Columbia
19	Destiny's Child Featuring T.I. & Lil Wayne	SOLDIER 3	Nov. 27, 2004	Columbia
13	Jay-Z Featuring Beyoncé	03 BONNIE & CLYDE 4	Oct. 26, 2002	Roc-A-Fella/Def Jam
19	Beyoncé	ME, MYSELF AND I 4	Nov. 15, 2005	Columbia
19	Destiny's Child	EMOTION 10	Sept. 29, 2001	Columbia
13	Destiny's Child	CATER 2 U 14	Nov. 27, 2004	Columbia
19	Trina Featuring Kelly Rowland	HERE WE GO 17	Oct. 8, 2005	Slip-N-Slide/Atlantic
19	Beyoncé Featuring Slim Thug	CHECK ON IT 18	Nov. 19, 2005	Columbia
19	Destiny's Child	GIRL 25	April 2, 2005	Columbia
20	Kelly Rowland	STOLE 27	Sept. 28, 2002	Music World/Columbia

Beyonce, Michelle, and Kelly,

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DVD & TV SPECIAL (2004)

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MTV TV SPECIAL (2001)

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Invading Hollywood
Artists like Keith Urban hit big screen

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Musical Habitat
Branford Marsalis helps house Katrina victims

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A Single Trigger
Sia's single leads to sophomore U.S. release

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The 10th Choice
DJ Danny Howells spins next U.K. dance series

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MUSIC

ROAD TO THE GRAMMYS



AWARDS BY JILL KIPNIS

Best Song Noms From All Over

Legend, Rascal Flatts Nominated With Veterans Springsteen, Carey, U2

LOS ANGELES—Country, rock and R&B are all vying for the Grammy Award for song of the year.

The nominated tunes explore the workings of romantic relationships, family and surviving in a difficult world, and are performed by a range of established artists and a best new artist nominee.

Here is a look at the nominated songs and their success on the Billboard charts.

• **"Bless the Broken Road"—Rascal Flatts**

Country trio Rascal Flatts scored its biggest hit on the Hot Country Songs chart with "Bless the Broken Road," from its Lyric Street Records album "Feels Like Today." The song, which tells how a broken road can lead to love, was No. 1 on that chart for five weeks.

The tune—written by Bobby Boyd, Jeff Hanna and Marcus Hummon—is the group's favorite ballad on "Feels Like Today," with band member Gary LeVox proclaiming it a "masterpiece."

The song also earned the trio its first Grammy nomination this year for best country performance by a duo or group with vocal.

• **"Devils & Dust"—Bruce Springsteen**

Spare guitars and lyrics about survival come together on a track that had been in Springsteen's soundcheck catalog for several years before it was finally recorded. The song reached most fans first on the 2004 Vote for Change tour.

"Devils & Dust" is the title track to Springsteen's 2005 Columbia Records album. It spent a week on The Billboard Hot 100 at No. 72. The album debuted at No. 1 on The Billboard 200.

Springsteen previously won a Grammy in this category in 1994 for "Streets of Philadelphia." (He also won an Academy Award for the song, as it was featured in the Tom Hanks film "Philadelphia.")

• **"Ordinary People"—John Legend**

Best new artist nominee Legend wrote this track (under his real name, John Stephens) with the Black Eyed Peas' Will.I.Am for his debut album, "Get Lifted" (Getting Out Our Dreams/Sony Urban Music/Columbia).

"It's just the quintessential relationship song," Legend told Billboard last year. "My parents were di- continued on >>p50

AWARDS BY CLOVER HOPE

Best New Artist Nominees Have Tasted Success

This year's nominees for the best new artist Grammy Award represent acts ranging from rock and R&B to rap and country. In addition to the critical acclaim many of the acts have received, each has released a solid, commercially successful album, boding well for their continued careers, regardless of who takes home the trophy.

• **CIARA**

Ciara has quickly established herself as a go-to girl in the R&B/hip-hop community through high-profile collaborations and chart-topping dance hits. Her Sho'Nuff/LaFace debut, "Goodies," bowed at No. 3 on The Billboard 200, while the title track, featuring Petey Pablo, held the No. 1 spot on The Billboard Hot 100 for seven straight weeks. The album has sold 2.5 million copies, according to Nielsen SoundScan.

As Ciara told Billboard last year, she is also very proud of her collaborations with Missy Elliott on "Lose Control" and "1, 2 Step."

"I turned around and did 'Lose Control' with Missy after we did '1, 2 Step.' With [her hit song] 'Oh,' I felt [Ludacris] would give it that hard feel that I needed," she says.

Gwen Stefani also hand-picked Ciara to open several dates on Stefani's Harajuku Lovers 2005 tour last winter.

• **FALL OUT BOY**

Chicago pop-punk band Fall Out Boy made major noise this year with its major-label debut, "From Under the Cork Tree" (Fueled by Ramen/Island), which bowed at No. 9 on The Billboard 200. The disc has sold more than 1.3 million copies in the United States. Lead single "Sugar, We're Going Down" peaked at No. 8 on the Hot 100.

Bassist/lyricist Pete Wentz told Billboard last year of the group's top 10 debut, "I never would have expected us to be surrounded by the artists we're surrounded by."

The band headlined the third Nintendo Fusion tour, and will kick off its first headlining arena tour this year.

• **KEANE**

With its debut, "Hopes and Fears" (Polydor/Interscope), bowing at No. 1 on the U.K. album chart, pop-rock trio Keane led a new wave of British acts looking to break into the U.S. market. One obvious difference from its compadres? Its guitar-free sound and lead vocalist Tom Chap- continued on >>p50

Photo: Lester Cohen/Wireimage.com

SONG OF THE YEAR (cont.)

from >>p49

vorced for 12 years, and they got back together. The song shows that there are ups and downs in any relationship."

The piano-centric ballad with a Stevie Wonder-style sound peaked at No. 4 on the Hot R&B/Hip-Hop Songs chart. Legend was the first artist signed to Getting Out Our Dreams, Kanye West's Sony BMG imprint.

• **"Sometimes You Can't Make It on Your Own"—U2**

A tribute to Bono's father, this track is the third single from last year's "How to Dismantle an Atomic Bomb" (Interscope Records). The tune features such touching lyrics as "you are the reason the opera is in me," a reference to his father's love of operatic music and singing.

The song reached No. 29 on the Modern Rock Tracks chart and No. 97 on the Hot 100.

U2—also featuring the Edge, Adam Clayton and Larry Mullen Jr.—previously won in this category for "Beautiful Day" in 2000.

• **"We Belong Together"—Mariah Carey**

Carey wrote this track with Johnta Austin, Jermaine Dupri and Manuel Seal. It spent 14 weeks at No. 1 on the Hot 100 and was the No. 1 Hot 100 single of 2005.

The song, about hopes for a long-lasting relationship, features samples from the Deele tune "Two Occasions" (written by Darnell Bristol, Kenneth Edmonds and Sidney Dewayne) and the Bobby Womack track "If You Think You're Lonely Now" (written by Womack, Patrick Moten and Sandra Sully).

Carey told Billboard last year that at this point in her career, it's not about "showing off so everybody can hear me singing at the top of my lungs. But truth be told, I feel that my voice is in a better place than it has been for years." ▪▪▪▪

With their U2 bandmates, **BONO** and **ADAM CLAYTON** are up for song of the year.

SONG OF THE YEAR NOMINEES

"Bless the Broken Road" Bobby Boyd, Jeff Hanna and Marcus Hummon (performed by Rascal Flatts)

"Devils & Dust" Bruce Springsteen (Bruce Springsteen)

"Ordinary People" William Adams and John Stephens (John Legend)

"Sometimes You Can't Make It on Your Own" U2 (U2)

"We Belong Together" Johnta Austin, Mariah Carey, Jermaine Dupri and Manuel Seal, songwriters (Mariah Carey)



SPRINGSTEEN

BEST NEW ARTIST (cont.)

from >>p49

lin's sweet vocals.

"Hopes and Fears" peaked at No. 45 on The Billboard 200 and has sold 820,000 copies in the United States. The album generated three top 10 U.K. chart hits: "Somewhere Only We Know" (No. 3), "Everybody's Changing" (No. 4) and "Bedshaped" (No. 10). The band played some dates on the North American leg of U2's 2005 Vertigo tour and performed at the Coachella festival.

• **JOHN LEGEND**

With eight nods, John Legend joins Kanye West and Mariah Carey in leading this year's Grammy contenders. Legend's debut, "Get Lifted" (Getting Out Our Dreams/Columbia/Sony Urban), has sold more than 1.5 million copies in the United States.

Nominated for best male R&B vocal performance and best R&B song, "Ordinary People" peaked at No. 4 on the R&B/Hip-Hop Airplay chart.

Legend told Billboard in 2005, "We had to spend a lot of time convincing people who didn't get it to get it, and then once we had a team of people who were ready to go . . . we put it out there, [and] it just did so well."

In support of the album, Legend toured primarily small venues in 2005, first with Alicia Keys, then as a headliner.

• **SUGARLAND**

Sugarland's debut, "Twice the Speed of Life" (Mercury), spent nine consecutive weeks in the top 10 on the Billboard Top Country Albums chart. The album peaked at No. 16 on The Billboard 200 and has sold more than 1.3 million copies in the United States.

Lead single "Baby Girl" set a Billboard Hot Country Songs chart record (46 weeks) for longest chart run in the Nielsen BDS-monitored era. As frontwoman Jennifer Nettles told Billboard last year of her and bandmates Kristen Hall and Kristian Bush, "We've all been [separately] doing this for at least 10 years each. Don't get me wrong—it's fast and furious, but it feels right . . . The climate was right for a group like Sugarland to come onto the scene . . . People wanted something new and fresh." ▪▪▪▪

CIARA

BEST NEW ARTIST NOMINEES

Ciara
Fall Out Boy
Keane
John Legend
Sugarland

LATESTBUZZ

>>>SPRINGSTEEN SERVED 'COLD'

In one of the most extensive uses of his music on TV, Bruce Springsteen will have nine songs featured in the Jan. 8 edition of CBS' crime drama "Cold Case." The story, which involves a 1988 case, was crafted around Springsteen songs from 1980-1988. Among the featured tunes are "No Surrender," "Bobby Jean" and "Drive All Night." *—Melinda Newman*

>>>PINMONKEY ON BACK PORCH

Country act Pinmonkey has signed with Back Porch Records, and will release its label debut, "Big Shiny Cars," March 7. The band, which previously recorded one album for BNA Records in 20 02, received a nomination for best new group from the Academy of Country Music that same year. *—Melinda Newman*

>>>NEW 'NASHVILLE STAR' HOSTS

Veteran artist Wynonna and "hick-hop" country rapper Cowboy Troy have signed to co-host the USA Network talent search series "Nashville Star." The show's fourth season is slated to premiere March 7 on the cable network. The pair follow in the footsteps of LeAnn Rimes, who hosted this year's third season. Singer/songwriter Phil Vassar and music/movie executive Anastasia Brown will return to anchor the judging panel this season, with a celebrity judge joining them each week. *—Barry A. Jeckell*

>>>McCREADY GETS BOOKING

ACTS Nashville has signed an exclusive booking deal with country singer Mindy McCready. The agency's Marty Martel tells Billboard that the artist is able to travel outside of Nashville, despite her recent legal issues. *—Ray Waddell*

>>>FLORIDA-BOUND

Billy Ray Cyrus, Raven Symone, Riders in the Sky, Trout Fishing in America and the Bellamy Brothers have been tapped to perform at the Orlando World's Fair for Kids, which will take place April 15-23. *—Melinda Newman*

Photos: Michael Ulfelder/Wirelmage.com (Springsteen); Kevin Mazur/Wirelmage.com (Bruce Springsteen and U2)



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KEITH

The Beat



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Going Hollywood

Keith, West Among Artists With Screen Roles Planned

In his 1963 hit "Act Naturally," Buck Owens sang, "They're gonna put me in the movies/They're gonna make a big star out of me."

More than 40 years later, a whole new crop of music artists better known for their singing skills than their acting chops are looking to make their mark on the big screen in 2006.

Toby Keith plays the lead role in the drama tentatively titled "Angel From Montgomery," due in the fall. Paramount and MTV Networks' new CMT Films division are producing it (Billboard, Nov. 12, 2005).

Keith is Bo Price, whom he describes as a "broke-down songwriter/singer for about 17 years, pretty much borderline alcoholic." Kelly Preston plays the mother of his child in the movie, which is set in Georgia. Other stars include Burt Reynolds, Tess Harper and Lindsay Heun as Keith's teenage daughter.

"It was the most creative thing I've done in a decade," Keith tells Billboard. "It massaged my soul and my mind. I sunk into it and found a piece I'd never been before, and it was really rewarding. It was like jumping out of an airplane for the first time."

The movie's soundtrack includes some new tunes from Keith, and will come out on his new label, Show Dog Records.

R&B singer Marlo is working on a new album in 2006, but he is also ready for his close-up.

He will appear in "Freedom Writers," starring Hilary Swank and Scott Glenn. The drama, directed by Richard LaGravenese, stars Swenk as a teacher leading a classroom of at-risk students.

In her first major movie role, Alicia Keys portrays an assassin in "Smokin' Aces," an action drama.

Chingy, whose next album, "Hoodstar," is slated for a March release, has a pair of movies in the can.

First up is February's urban street drama "The System Within," about a former male model who gets caught up in a web of corporate corruption. Chingy plays Nick, whom he describes as "a little street thug. He's got a boss who tells him what to do, and he just does it."

Later in the year, Chingy will appear in the horror movie spoof "Scary Movie 4." The film, which also features OutKast's Andre Benjamin, brings Chingy to a quick end in a takeoff on the alien-invasion blockbuster "War of the Worlds."

A number of other artists are just starting to explore their celluloid opportunities.

Kanye West tells Billboard his plans for 2006 include "breaking into film, which is my new love. I actually had a meeting with Quentin Tarantino" in December.

"American Idol" winner Carrie Underwood met with her representatives at Creative Artists Agency the same month about taking her from the small screen to the big screen.

"I would like to try new things and do it while you can, so getting in there and having some little bit role somewhere would be awesome," she says. "I love horror movies, so if I were the first person killed off in a horror movie, that would be awesome. I'm there!" Maybe she should talk to Merlo.

Turning to the tube, Pretty Ricky's Baby Blue tells Billboard the act has two potential projects: a reality show and a cartoon series.

"We just filed a pilot of our reality show for MTV," Baby Blue says, but he is most excited about the animated series. "It's called 'Pretty Babies,' and we're going to be little babies with super powers."

Neither show is a go yet, but Baby Blue is already thinking ahead to the branding possibilities for the cartoon.

"The merchandising would be ridiculous, from Pampers to skateboards to roller skates; Pretty Baby everything everywhere. To be honest with you, we're some hustlers, in the best way. ++++

Additional reporting by Jonathan Cohen in New York.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

SISTERS ARE DOING IT AGAIN—IN BELGIUM

Veteran U.S. R&B act the Pointer Sisters have been enjoying unexpected chart action in Belgium.

The Pointers teamed with Ariola/Sony BMG Flemish pop vocalist Natalia to remake Eurythmics' 1985 hit "Sisters Are Doing It for Themselves." The Ariola single peaked at No. 2 on the Nov. 2 Flanders Ultrapop chart.

The two acts subsequently announced nine joint dates at Antwerp's 15,000-capacity Sportpaleis, booked by Merksem-based PSE, beginning Jan 6.

The unsigned Pointer Sisters now consist of original members Anita and Ruth Pointer, plus Ruth's daughter Issa. Natalia first joined them onstage during a May 2004 Antwerp show, after which PSE co-founder Jan Van Esbroeck suggested uniting for full-length concerts. "I was a big Pointer Sisters fan," Natalia says. "To be onstage with them was one of the milestones in my career."

Natalia was a 2003 finalist in Flemish commercial TV channel VTM's "Pop Idol" franchise, "Idool." Her 2003 debut album, "This Time," shipped platinum (30,000 units). Sony BMG says 2004's follow-up "Back for More" has shipped nearly 100,000 units.

Natalia debuted in the Netherlands with the single "Risin' " in October 2005, and Sony BMG Belgium product manager Philippe Coppens reports positive local media reaction. "Natalia is making her way there," he says. "We know we have to be patient."

—*MARC MAES*

DIG THIS: The U.K.'s runaway surprise hit of the holiday season has been acoustic ballad "JCB Song" by previously unknown folk-oriented duo Nizlopi on its own FDM label. The title refers to the construction machinery company JCB.

After picking up widespread media support, the track bulldozed its way through the pre-Christmas competition to debut at No. 1 on the Dec. 18 Official U.K. Charts Co. singles chart. The chart reports that week's sales were 81,000.

Nizlopi comprises Luke Concannon and John Parker, former schoolmates from Leamington Spa in England's West Midlands. Concannon is


TALIB KWELI AND MC JEAN GRAE

Toby Keith Photo: Kevin Mazur/Wirelmage.com



a singer/songwriter who also plays guitar and percussion; "human beatbox" Parker handles double bass.

Parker says FDM's staff of four, headed by Concannon's father **Kieron**, has been "struggling to keep up with orders" for Nizlopi's 2003 album "Half These Songs Are About You," which includes the hit.

"We've been offered all sorts of licensing deals," Parker says. Nizlopi is likely to choose independent licensees for overseas release and is, Parker says, "open to anything."

The duo plans U.S. dates for 2006, including a South by Southwest appearance in March. Nizlopi is published by Nuxx/Warner Chappell.

—PAUL SEXTON

FAMILY MAN: Australian singer/songwriter **Alex Lloyd** has no regrets about taking a nearly two-year hiatus prior to the release of his self-titled fourth album in October of last year.

"It was never about giving up the music," he says. Lloyd simply wanted to spend time at home following the birth of his son in February 2004. However, the break also saw him split with former label EMI Music Australia and his management. "Not having any deadlines gave me a freedom which unleashed the [new] songs," Lloyd says.

Sony BMG Australia issued "Alex Lloyd" Oct. 10. It debuted on the Australian Recording Industry Assn. chart the following week at No. 7. Lloyd's new manager (and wife) **Amelia Wasiliev** says shipments are close to platinum (70,000).

EMI says Lloyd shipped a total of 500,000 units in Australia across his first three albums "Black the Sun" (1999), "Watching Angels Mend" (2001) and "Distant Light" (2003).

Sony BMG plans March U.S. showcases ahead of a late-2006 release. Lloyd's publishing is with Universal Music.

—CHRISTIE ELIEZER

Rhythm & Blues



GAIL MITCHELL gmitchell@billboard.com

Kweli Keeps The Buzz Going With Fan Friendly 'Right About Now'

As he begins writing his first Warner Bros. album, revered rapper Talib Kweli is characteristically frank about the reception accorded his 2004 release, "The Beautiful Struggle" (Rawkus/Geffen).

Featuring collaborations with **Mary J. Blige**, **Anthony Hamilton**, the **Neptunes** and **Kanye West**, the set considerably upped the commercial ante following Kweli's 2002 brush with mainstream success, via the West-produced single "Get By."

" 'The Beautiful Struggle' wasn't as well-received by my core fan base," he admits. "What I was feeling artistically wasn't what they were feeling. They considered it as me trying to get a bigger record. I just wanted to work with those artists because I respect them. Nothing otherwise." That title has sold 288,000 units, according to Nielsen SoundScan.

Kweli has since logged guest gigs with **Paul Wall**, **Slim Thug** and **Nick Cannon** ("a positive role model I like a lot"). But he has not forgotten his fans. To tide them over, he accepted a "lucrative" one-album offer from Koch. "Right About Now," released in November 2005, found Kweli trading verses with **Black Star** comrade **Mos Def** and critically acclaimed female MC **Jean Grae**.

"This album is closer to what core fans want from me," Kweli says. "I had a bunch of songs I wanted to put out. It wasn't for the money but to keep the buzz out there and for the fans who support me whether they like the music or not." "Right About Now" has sold 40,000 copies in the weeks since its release.

The conundrum over critical acclaim versus commercial appeal aside, Kweli is jazzed about the prospects posed by Warner Bros.' pact with Blacksmith Music, the label he heads with business partner **Corey Smyth**. Now off the road following Sony PlayStation's recent Breed Love Odyssey tour (with Mos Def and others), Kweli plans to scale back his annual schedule of 200-250 dates to spend more time in the studio. The first release under the Blacksmith/WB partnership will be Grae's solo album (Billboard, Dec. 24, 2005).

"She's a complete artist who is always going to be a commodity," Kweli says of South African-born Grae, who generated initial buzz as part of the group **Natural Resource**.

"Constantly creating material, she also sings and makes beats. Her ambition extends beyond just being an MC, having put out her own records with no management and signing her own deals. It's that kind of drive that artists will need in 2006."

Also on Kweli's docket is a reunion with his **Reflection Eternal** colleague **Hi-Tek**. Do not be surprised if the project winds up under the Blacksmith/WB umbrella.

In the meantime, fans can satisfy their cravings with "Rawkus: Best of Decade I (1995-2005)." Before shutting its doors in 2004, seminal indie Rawkus Records spurred a conscious-rap roots revival whose influential missionaries included Mos Def and Kweli. The pair, together with Hi-Tek, made Rawkus roar in 1998 with the still-impressive "Black Star" album.

"There were listeners for whom hip-hop was more than about the bling, and they were being ignored," Kweli recalls. Co-founders **Jarret Myer** and **Brian Brater** "were visionaries who had the resources to fill that void. We were the heart and soul of what they were doing. Those are good memories."

With the release of "Right About Now," Kweli says he likes the creative vein he is in as he refines songs for his WB debut. "My job has always been to show you don't have to change who you are. You don't have to be a character of some rapper. You can be honest with who you are and be successful."

Talib Kweli Photo: D-Nice. Branford Marsalis Photo: Frank Hunter



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Habitat To Build Homes For Katrina Victims

The devastation that Hurricane Katrina spawned is no longer commanding front-page attention, but its ramifications are still profound. Especially conspicuous are the seemingly insurmountable problems in resurrecting New Orleans economically and culturally.

To that end, Crescent City natives **Harry Connick Jr.** and **Branford Marsalis** recently presented an initiative to help restore the city's musical heritage. The honorary chairs of Habitat for Humanity's hurricane rebuilding program announced plans for a musicians' village that will consist of Habitat-built homes for displaced artists.

It will also house the Ellis Marsalis Center for Music, a performance and education facility named after the piano-playing Marsalis patriarch.

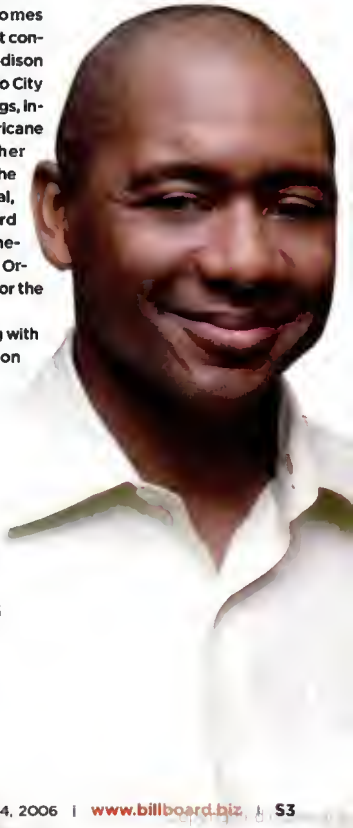
The seed money comes from proceeds of benefit concerts in New York (at Madison Square Garden and Radio City Music Hall) and recordings, including the RIAA's "Hurricane Relief: Come Together Now" (jointly issued by the EMI, Sony BMG, Universal, Warner and Concord music groups) and Nonesuch Records' "Our New Orleans: A Benefit Album for the Gulf Coast."

In addition to working with the music community on more fund raising, Habitat will team with the chairs and other musicians to identify locals who wish to return to New Orleans.

In related news, Marsalis Music is introducing the Honor Series, recordings by influential but under-the-radar jazz artists. Drummers **Jimmy Cobb** and **Michael Carvin** will each deliver quartet discs March 7.

"We want to put the spotlight on musicians who have contributed so much, yet often get taken for granted," label head **Branford Marsalis** said in announcing the series, which will feature young artists backing the vets.

ABOUT TIME: Finally, Miles Davis will officially get well-deserved rock recognition. A pioneer continued on >>p54



MARSALIS

ROCK BY TODD MARTENS

Sia's Album Gets Resuscitated

Sleeper Hit 'Breathe Me' From HBO Series 'Six Feet Under' Injects New Life Into 'Colour The Small One'

Just a few months ago, Sia feared her second full-length album would never see an official U.S. release.

After Go Beat/Island issued her "Colour the Small One" in the United Kingdom in January 2004, she was informed that the label's U.S. counterpart would not pick up the album. Then the set's dwindling sales forced her to move on to new projects without a label in the United States or elsewhere.

The Australia native hoped the album could be resurrected if one of the songs were included in a movie. While she hasn't had a Hollywood ending just yet, Sia is starting to come pretty close.

Single "Breathe Me" was featured in the closing scene in the series finale of HBO's "Six Feet Under" last spring; Astralwerks released it in June on a "Six Feet Under, Vol. 2: Everything Ends" soundtrack. Despite such company on the album as Radiohead, the Arcade Fire and Interpol, retailers point to Sia's melancholic piano ballad as the song that customers came asking for.

"I really had high hopes for 'Breathe Me,' " Sia says. "I had a feeling that one day someone could maybe slip it into a film. This wasn't a film, but it worked."

The soundtrack has sold 71,000 units in the United States, according to Nielson SoundScan. "Breathe Me" has earned play on such rock stations as KDLD Los Angeles and KNDD Seattle. Todd Robinson, who owns Luna Records in Indianapolis, was excited to hear that Astralwerks had licensed "Colour the Small One" for a Jan. 10 release in the United States. It was previously only available as an import.

"We had loads of people coming in after 'Six Feet Under' aired and wondering what that song was," Robinson says. "It definitely drove our sales of the soundtrack. I've bagged off stocking the import the last few weeks in anticipation of the album."

Astralwerks GM Errol Kolosine says the label began discussions to license "Colour the Small One" a few weeks before the release of the "Six Feet Under" soundtrack.

"We picked up the rights to it for North America, and we're in discussions with her right now to sign her globally for the future," Kolosine says. "One man's trash is another man's treasure."

MAJOR-LABEL SUITORS

The success of "Breathe Me" has gratified and amused Sia. And she finds it ironic that she is now very much in demand: All of the major labels have come calling.

"This includes the people who dropped me, who have offered to re-sign me and match any offer," she says. "I find that so peculiar, yet satisfying at the same time."

Even though it took two years for "Colour the Small One" to find a U.S. home, Sia is also familiar to a number of listeners as a contributing vocalist for Zero 7. She appeared on the group's Mercury Prize-nominated debut, "Simple Things," as well as the follow-up, "When It Falls," and also toured with the electro-groove act. She says her time with Zero 7 has influenced her current sound, which is slightly removed from the hushed, low-key vibe of "Colour the Small One."

"The next [album] is going to be totally different," Sia says. "Doing ["Colour the Small One"] live is really hard. It's all about keeping things small. But touring with Zero 7, I realized how much I enjoy singing big songs, like shouty singing."

Kolosine says Astralwerks is just getting started in working "Breathe Me," and will continue to focus on bringing the song to modern rock stations. The U.S. Astralwerks edition differs from the import in that it comes with two B-sides and two remixes.

The label will also keep milking the "Six Feet Under" connection. Kolosine says Astralwerks is hoping to position the soundtrack and "Colour the Small One" together at retail. The forthcoming DVD release of the show's final season will come with an insert tagging Sia's album.

Sia says the "Six Feet Under" success has gone unnoticed in Australia, and that's just fine with her.

"I like it," she says. "It means I can come back here and I could do a wee by the side of the road, and no one would care." ••••

FACT FILE

Label (U.S.): Astralwerks

Management: Juliet-Lloyd Price, IE:Music

Booking (U.S.): Little Big Man

Publishing: EMI Music Publishing (APRA)

Last album: "Healing Is Difficult" (Sony Australia)



SIA

JAZZ NOTES (cont.)

from >>p53

of the pop-jazz fusion movement of the early '70s who was inspired by the likes of Sly Stone, James Brown and Jimi Hendrix, Davis will be inducted into the Rock and Roll Hall of Fame at the foundation's 21st annual ceremony March 13 at New York's Waldorf-Astoria Hotel.

CAUGHT IN THE ACT: Underscoring the creative vitality of New York's live jazz scene, on a Thursday night in December, two exceptional performances took place simultaneously only a few blocks apart.

At the Blue Note, trumpeter Chris Botti, a hit-making smooth operator on disc, unleashed his stellar touring band, which includes pianist Billy Childs, drummer Billy Kilson and the flame-throwing star of the show, guitarist Mark Whitfield. In addition to his safe, straight-up melodic material, Botti blew funk and fire.

The special guest was Blue Nile vocalist Paul Buchanan, who cameoed on the heartbreak beauty "Are You Lonesome Tonight?" from Botti's CD "To Love Again."

In the audience was another special guest: TV talk-show host Tony Danza, who has featured Botti on his program several times.

Nearby in the West Village at the Cornelia Street Café, vocalist Dominique Eade continued her resurfacing act after taking a hiatus to raise a family. A faculty member of the New England Conservatory of Music in Boston, Eade played with guitarist Bred Shepik on several new originals, exhibiting a wide vocal range (including sustained high notes) and scatting with tasteful abandon.

ON THE HORIZON: Provocative genre-bending vet Kip Hanrahan, who recently worked out U.S. distribution for his American Clavé label with Synergy, will deliver three new albums this month.

Hitting the shelves are the two-CD "Bad Mouth" by his band Conjure; "Every Child Is Born a Poet," the soundtrack to Jonathan Robinson's documentary on writer Piri Thomas; and "My Home in Anger," a solo album with plenty of top-drawer guests including Steve Swallow and Andy Gonzalez. ••••



PHYLLIS STARK pstark@billboard.com

Programmers Agree: Country Is Healthy

It is a good indicator of the health of the country format that when Billboard's sister publication, Billboard Radio Monitor, asked radio programmers for their top five new country artists and their top five overall country artists of 2005, more than 40 different acts were cited.

Still, there are some clear favorites. In the new-artist category, the hands-down winner is **Sugarland**.

A whopping 31 of the 50 programmers who responded to Monitor's annual year-end country radio poll named the group the breakthrough act of 2005. Several even listed it among their top overall most valuable acts for the year. One PD calls the band "by far the head of the class."

Following Sugarland in the new-artist category is **Carrie Underwood**, who received 23 votes. **Jason Aldean** netted 21, followed by **Miranda Lambert** with 19. Rounding out the top five is **Van Zant**, with 15 votes.

Kenny Chesney dominates the top overall artist category in the poll. He was cited by 36 of the 50 programmers surveyed. Hot on his heels is **Keith Urban** with 34 votes, followed by **Toby Keith** with 30. (One PD notes: "Toby could sing about an M&M tree and people would go out and buy it.") **Rascal Flatts** takes fourth place in the poll with 22 votes, just barely edging out **Tim McGraw's** 21.

That was not all the good news for country radio in the year-end poll. Asked to agree or disagree with the statement "The country format is healthy," a whopping 90% agreed. Just 6% disagreed, and the balance did not have any response.

Asked if country radio is in better or worse shape than it was a year ago, 62% said it is better off. Twenty-four percent said it is about the same. Only 6% think country radio is in worse shape, with the remainder not answering.

One PD thinks country is "becoming cool again" and drawing fringe listeners "out of the closet."

Asked about their top business concerns, 15 programmers cited issues related to the payola probe by New York Attorney General Eliot Spitzer and its impact.

Programmers were also asked to agree or disagree with the statement "The Eliot Spitzer payola probe, and the resulting settlements with Sony BMG and Warner Bros., were good for the radio industry." Fifty-four percent disagreed with that statement while 44% agreed. When asked whether the same issue was good for the record industry, the answers were reversed, with 54% agreeing and 42% disagreeing.

As one consultant put it, the Spitzer probe gave the record industry a "good excuse to change the business model."

In 2005, independent country labels like Broken Bow Records and 903 Music had some serious airplay success with such artists as Aldean, Craig Morgan and Neal McCoy. Monitor asked if those successes—and the launch of new labels Big Machine Records and Show Dog Nashville—make programmers more willing to consider music from indies or to take them more seriously.

Thirty-two percent copped to paying more attention to indies as a result of 2005's success stories. Most of the rest claimed they never let label size or status determine their airplay choices.

One PD sums up the feelings of many by saying, "Great music needs to be on the radio no matter where it comes from."

Another says, "These indie labels have turned some heads. There are some promotion veterans at some of these indie labels, and they've released some great music. I'm happy to see their success."

One programmer notes, "It's really cool to see these little labels step up and take on the big dogs, and get No. 1 and top 10 records."

Billboard Radio Monitor polled 50 responding country radio programmers, operations managers, group PDs and consultants from across the United States for the survey, which was conducted by e-mail. They were promised anonymity to encourage candor. •••



3-1

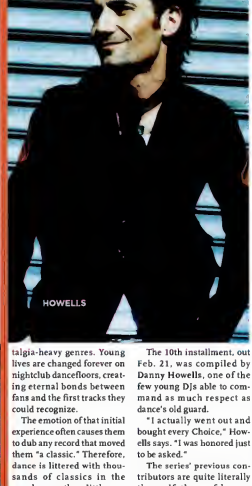
Number of programmers who named Sugarland as 2005's breakthrough act.



KERRI MASON kmason@billboard.com

Choice CDs Spotlight DJs' Favorites

Despite its modern and sometimes futuristic sheen, dance is one of the most nostalgia-heavy genres. Young lives are changed forever on nightclub dancefloors, creating eternal bonds between fans and the first tracks they could recognize.



The emotion of that initial experience often causes them to dub any record that moved them "a classic." Therefore, dance is littered with thousands of classics in the rough, countless little records that meant everything to someone.

The only compilation series to capture that quirk is Choice, released on U.K. label Azuli and newly picked up stateside by Studio Distribution.

Choice invites a different big-name DJ to expose his private collection of classics and report, in beefy liner notes, just why each track rocked his world.

The 10th installment, out Feb. 21, was compiled by Danny Howells, one of the few young DJs able to command as much respect as dance's old guard.

"I actually went out and bought every Choice," Howells says. "I was honored just to be asked."

The series' previous contributors are quite literally the godfathers of house. **Frankie Knuckles** kicked off the collection in 2000 (his installment is the best seller of the series worldwide), followed by **Francois K**, **Danny Tenaglia**, **Tony Humphries**, **Derrick Carter** and **Louie Vega**. Techno legend **Jeff Mills**, production team **X-Press 11** and progressive maestro **John Digweed** round out the elite crew.

As with most Choices, Howells' selections run the gamut from obscure ("Oracion" by **Chito's Revenge**) to obvious (**the Temptations'** "Papa Was a Rolling Stone") to surprising (**Carly Simon's** "Why"). But more than anything, it shows a real knowledge of his genre's roots—something rare for a newer DJ known for his modern style.

"There's a lot to [Howells] as a DJ," Azuli label head **Paul Clancey** says. "He plays really long sets—eight hours or more—and any DJ who does that on a regular basis knows a thing or two about selecting records and the breadth of a genre."

The distribution of Choice stateside is part of a larger deal between Azuli and Studio, started in March 2005. It also includes the LateNight-Tales series, which is formatted similarly to Choice, but focuses on laid-back instead of life-changing grooves.

Studio president **Dave Watkins** points to Azuli's "established brand image and strong consumer appeal" as the reasons for the pickup. "It was the right time for them to have proper representation in the U.S.," he says.

DIGGING IT: Choice contributor **John Digweed** is blazing a new trail with digital record label INgrooves and AOL Music. INgrooves released the DJ's "AOL Music DJ Sessions," comprised solely of music from Bedrock (the seminal label he founded), Nov. 15 on iTunes. The release went wide to more online outlets, including AOL Music Now, in December.

While other DJs like **Sasha**, **Hybrid** and **Roni Size** have mixed sets for AOL Radio, "DJ Sessions" marks the first time that AOL has partnered with a digital label to produce and market a full-length album. •••

Higher Ground



DEBORAH EVANS PRICE dprice@billboard.com

Compelling Tale

Christian Rock Band StorySide: B Starts New Chapter

Such talent competitions as "American Idol" have produced several of today's most successful artists. In the faith-based music community, there are similar contests serving as a vehicle to launch new acts. Among them is the Exalting Him National Artist Talent Search, which has already introduced Atlanta rockers **Julian Drive** and Southern gospel diva **Karen Harding**. (The 2005 edition of the contest will air Thursdays this month on Trinity Broadcast Network.)

With the release of **StorySide: B**'s incredible new Silent Recordings/Gotee album "Everything and More," consumers will finally get a full taste of what this talented Florida band has been working on since founding members **Lucio Rubino** and **Jordan Mohilowski** were named first runners-up during the Exalting Him 2003 finals.

"We were kind of doing it like on a whim. Jordan's mother had entered us in it," Rubino says of Exalting Him. Nevertheless, the duo won the regional competition in Orlando, Fla., and advanced to the finals in Nashville.

"There were so many good artists, and we were like, 'Wow, what are we doing here?' Then to take it as far as we did, it's great encouragement for us," Rubino says.

Following the competition, Rubino and Mohilowski had two of their songs included on an Exalting Him compilation CD. They returned home to Florida and connected with **Jeff Hanson**'s Silent Majority Recordings and Off the Ground Entertainment. They also began putting together a full band, and StorySide: B took shape with guitarists **Matt Lande** and **Preston Pohl** as well as **Ron McClelland**, who contributes bass and piano.

The group then took its career to another level, signing with Gotee Records.

"This industry is such a relationship-type [business] and people at the other labels were really nice, but we didn't seem to have the immediate connection that we did with Gotee," Rubino says. "When we met [president] **Joey Elwood**, he just seemed so sincere."

Two weeks later, **Tohy McKeehan** (aka tohyMac), who founded Gotee with Elwood, was in Jacksonville, Fla. "He wanted to hear us sing. We ended up on his tour bus between sets, and we just really hit it off," says Rubino, who produced the band's debut disc.

In addition to his work with StorySide: B, Rubino also has his own studio, the Fish Tank, where he produces other acts. He was signed to a publishing deal with EMI in New York by **Evan Lamberg**, EMI Music Publishing executive VP of creative for North America.

Booked by the William Morris Agency, StorySide: B has been out on tour with **Matthew West** and **Paul Wright**. The band's single, "Miracle," reenters the Billboard Hot Christian Songs chart at No. 28.

Like labelmates **Relient K**, StorySide: B is a band with broad-based appeal, and it would not be surprising to see it become the next Christian group to find mainstream success.

"I'm very thankful to be in the Christian market, and I don't ever feel like I want to leave it," Rubino says. "But I think if we have the opportunity to be exposed to a larger market—if that's God's will—then we'll do it. We would love to be able to cross over. That would be a wonderful experience and opportunity."

TRAILBLAZERS: The **Hawkins Family** and Bishop **Paul Morton** will be honored Jan. 20 at the seventh annual Trailblazers of Gospel Music Awards luncheon in Nashville. During the event, BMI will honor its top gospel songwriters, artists and executives.

The invitation-only gathering will be held the day before the Stellar Awards take place at Nashville's Grand Ole Opry House.

Previously honored BMI Trailblazers of Gospel Music include **Rance Allen**, Pastor **John P. Kee**, **Kurt Carr**, **Take 6**, **Teresa Hairston**, **Cissy Houston** and the **Clark Sisters**. ••••



Florida-based Christian band **STORYSIDE: B** is the newest act to benefit from a strong showing in the Exalting Him National Artist Talent Search.

Latin Notas



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HOT, AND NOT

A Look At Latin Trends That Should Stay Or Should Go Away

As we take one last look at 2005, we review trends in the Latin music world we hope will continue to be hot in 2006 and will keep making our hearts beat faster, as well as the ones we hope are left behind.

HOT: Progressive *reggaetón* that dares to blend multiple rhythms and delves in lyrical content that goes beyond the size of someone's booty or the temperature in the bedroom.
NOT: Reggaetón songs that depend on dated computer programming and even more dated references to booty, dancing and prowess in bed. These are valid topics, but entire albums based on these subjects are simply boring, no matter how good anyone is in the sack.

HOT: Satellite radio, Internet radio and, in small doses, Latin hip-hop and *reggaetón* stations. Also heating up: Latin oldies.
NOT: Latin pop radio. Oops! Sorry, the Latin pop stations have actually become Latin oldies. Which would make them hot . . . for some people. Younger listeners? The assumption is they tune in to reggaetón. Which leaves the powerful 25- to 45-year-old fan with nothing to listen to.

HOT: Personality-driven pop.
NOT: Slick tracks where vocals are overpowered by heavy arrangements (that includes the ubiquitous sax and flamenco guitar solos) and absolutely any song that in any way likens any kind of state of love to any kind of bird, either wounded or soaring. Unless, of course, you are **Luis Miguel**, in which case, you can sing anything you want and always sound hot.

HOT: The Latin Grammys.
NOT: The Latin categories in the mainstream Grammy Awards.

HOT: Investing the bulk of a project's marketing dollars in all-encompassing efforts that give the artist exposure across a variety of platforms.
NOT: Investing the bulk of a project's marketing dollars in forcibly pushing a track up the radio charts and not getting any sales as a result.



...gressive *reggaetón* ...ct **ALEXIS & FIDO** ...serves to be ...ot in 2006.

HOT: The development of the digital marketplace in Latin America.
NOT: The stall in negotiations with publishers in different countries in the Latin region over digital rates.

HOT: Bargain-priced CDs.
NOT: Expensive front-line product and, particularly, expensive front-line product in Latin countries. At the equivalent of $15 a pop in countries like Colombia, is it any wonder that fans buy counterfeit CDs? Yeah, yeah, we know there are marketing and production costs, but losing the bulk of an artist's fans to pirates is equivalent to cutting your nose off to spite your face.

HOT: Regional Mexican music that evolves. Think *duranguese* music with a twist, *música de tierra caliente* or progressive bandas like **Banda Jérez** and *norteño* groups like **Intocable**. Forever hot: **Los Tigres del Norte** and **Conjunto Primavera**.
NOT: Poorly produced regional Mexican music. In today's climate, it simply doesn't cut it anymore. Sometimes, auto tuning really does not ruin the essence of the group.

HOT: Mainstream newspapers and magazines that actually cover Latin music on a regular basis—meaning at least weekly or biweekly. Latest addition? **Justino Aguila**'s weekly column at the Orange County Register in California.
NOT: Everyone who still does not get it.

HOT: Music stores with comprehensive Latin sections, where music is neatly arranged by subgenre, making it easy to find and easy to buy.
NOT: Music stores—and this goes for digital stores as well—where Latin music is still bunched together in one big mass under the "world music" category. ••••

REVIEWS

SPOTLIGHTS

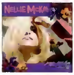
Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



THE STROKES
First Impressions of Earth
Producers: *David Kahne, Gordon Raphael*
RCA
Release Date: *Jan. 3*

There was something beautifully simple about the rock'n'roll thrills the Strokes purveyed on their 2001 debut, "Is This It?," a potent blend of catchy tunes and oh-so-cool attitude that struck a major chord with listeners. But too frequently on the band's third album, the fun gets lost in difficult song structures and chord changes that deliver less than we have come to expect. The quirky, intense "Fear of Sleep" and the Mellotron-only "Ask Me Anything" are worthy new experiments, and it's nice that Julian Casablancas' vocals are finally audible atop the band's frothy playing. But the best tunes, like the genial opener "You Only Live Once," the ultra-poppy "Razor-blade" and the pounding single "Juicebox," return to the visceral pleasures of the debut. Our impression? A flawed but often enjoyable effort.—*JC*



NELLIE McKAY
Pretty Little Head
Producer: *Nellie McKay*

As press time, word came that Nellie McKay had parted ways with Columbia and that this album, planned for a Jan. 3 release, has been shelved. Let's hope another label picks up on it right away, because we need to be thankful for an artist like McKay. Her 2004 two-disc debut, "Get Away From Me," found rock, hip-hop, disco and cabaret happily frolicking side by side. "Pretty Little Head" continues this iPod-shuffle sensibility to music making. Sure, McKay is a sonic chameleon, but perhaps more important, she is one deft (and witty) songwriter/musician. Themes on the new disc range from gay marriage ("Cupcake") to tenants' rights ("The Big One"). On "Bee Charmer" and "We Had It Right," McKay receives vocal assists from Cyndi Lauper and k.d. lang, respectively. Though 2006 has only just begun, consider "Pretty Little Head" an early contender for one of the year's best.—*MP*



MILES DAVIS
The Celler Door Sessions
Producers: *Bob Belden, Adam Holzman*
Columbia/Legacy
Release Date: *Dec. 27*

Thirty-five years after it was recorded and five years after it was first set for release, this six-CD set flings open a new portal on the restless and intrepid vision of Miles Davis. Recorded during a weeklong gig at Washington, D.C.'s Cellar Door, this five-hour package reveals the trumpeter/bandleader in prime form just as he was diving into his often misunderstood electric funk/rock jazz period. With a group of master improvisers including Keith Jarrett on Fender Rhodes and guitarist John McLaughlin, Davis embarks on a fast, exhilarating adventure. Included are such flame-thrower tunes as "Sanctuary" and "It's About That Time" from the previous year's "Bitches Brew" album and such new compositions as "Inamorata" and "What I Say." Remarkably, "Cellar Door" captures a Miles band that was never recorded in a studio.—*DO*

SINGLES



MICHAEL BUBLÉ
Save the Last Dence for Me (3:36)
Producers: *David Foster, Humberto Gatica*
Writers: *D. Pomus, M. Shuman*
Remixer: *Peter Hoff*
Publisher: *Unichappell (BMI)*
Reprise (CD promo)

With savvy marketing and tenacity at radio, Reprise has turned Michael Bublé into a mainstream AC hitmaker. That's a big deal, considering that he has carved one of few recent male niches at the format. Based on its instant fun factor, Bublé's craftily delivered, flamenco-styled cover of "Save the Last Dance for Me" has the potential to evoke wider interest from radio, media, venues and adult consumers—but wait, there's more. The Peter Hoff remix amps up the rumba, adds some novel instrumental touches and tosses glitter across the horn section. The result is a daring radio song that dance stations, smooth jazz outlets, ACs and top 40s with a penchant for the whimsical could all share.—*CT*



ALICIA KEYS Every Little Bit Hurts (3:58)
Producer: *John Harris*
Writer: *E. Cobb*
Publisher: *Stone Agate (BMI)*
J Records (CD promo)

Alicia Keys' previous single "Unbreakable" was a rewarding tour de force, that rare chart and artistic success that scores despite it being a live performance. (Nothing personal.) Follow-up "Every Little Bit Hurts" is assured to maintain the momentum of Keys' "Unplugged" disc. The magic here is the track's sensitive simplicity: primarily the singer, a piano, subtle strings and a gospel choir. Keys utilizes her voice in a novel, less polished manner than usual, and the raspiness and ache make this a soulful number. Perhaps not a catalog classic, but another convincing testament to one of the superb singers of the day.—*CT*

ALBUMS

R&B

GOAPELE
Change It All
Producers: *various*
Skyblaze/Columbia
Release Date: *Dec. 27*

On her major-label debut, Goapele manages to breathe emotion and depth into weighty topics like politics and poverty, something that has distinguished her from her neo-soul peers. But with as much ease and compassion, the Bay Area songstress calmly delves into love/relationship issues on tracks like "First Love" and "4 AM." On the latter, she vows to stay by her partner's side despite their tribulations. While the groovy, organ-infused melody of "Love Me Right" conjures classic '80s soul, the uptempo "Find a Way" offers a serious message ("I wonder how far things could escalate/before the streets light up in rage"). Elsewhere, Goapele collaborates with newcomers Dwele ("You") and rapper Clyde Carson ("Different"). Though the album's overall production doesn't astound, its live, intimate feel complements Goapele's serene vocals, which enliven some otherwise dreary songs.—*CH*

ROCK

MORNINGWOOD
Morningwood
Producer: *Gil Norton*
Capitol
Release Date: *Jan. 10*

New York indie rock act Morningwood romp through its self-titled debut with a high-gloss, sleazy guitar sound and the irreverent attitude of a John Waters movie. The undeniable star is frontwoman Chantal Claret, who delivers her vocals in a raspy wail with moxie to spare. On tracks like "Take Off Your Clothes" and "Babysitter," she electrifies with an over-the-top, bad girl persona fueled by aggressive sexuality and bratty humor. Adding extra oomph to the hooks on standout tracks like "Jetsetter" and "Nth Degree" is producer Gil Norton, whose work with the Pixies is a clear source of inspiration here. It's hard to take the band too seriously, but the songs are debaucherous fun.—*BG*

POP

SAINT ETIENNE
Teles From Turnpike House
Producers: *Ian Catt, Saint Etienne*
Savoy Jazz
Release Date: *Jan. 24*

Sixteen years on, Saint Etienne's Sarah Cracknell, Bob Stanley and Pete Wiggs still craft songs that owe as much to '60s pop and '70s disco as they do to contemporary dance beats. It is a musical marriage that has served the trio well, albeit with a few bumps along the way. On the musically savvy "Tales From Turnpike House," which plots the goings-on of tenants in an apartment complex in London, the trio has fine-tuned its sound, making it more complex and compelling. Throughout, though, a Doris Day-infused positivity radiates. "Sun in My Morning" recalls the 5th Dimension, while "Stars Above Us" is a Studio 54 flashback. "Milk Bottle Symphony" merges both worlds. That Saint Etienne is now part of the Savoy Jazz family in the United States may confuse some, but others will see it as making complete sense. Either way, this is one "House" that feels like a home. Gorgeous.—*MP*

VARIOUS ARTISTS
Rent—Original Motion Picture Soundtrack
Producer: *Rob Cavallo*
Warner Bros.
Release Date: *Dec. 13*

While there are ambitious moments on the movie soundtrack to Jonathan Larson's long-running hit Broadway show "Rent," much of the music on this two-disc set has not aged well. Production is current enough, but creatively, the album offers nothing better or worse than its original Broadway soundtrack, save for the bonus cut "Love Heals." Director Chris Columbus suggests each of the compositions feels like "three-, four-minute symphonies," which is a vast overstatement. Still, the cast brings expertise, especially Adam Pascal, and songs "Without You" and "Seasons of Love" are well on their way to becoming classic theater-bred anthems. Commercially, these songs hardly have the mainstream potential of "Mamma Mia!" or "Hairspray." But perhaps for those exposed to musical theater for the first time, a little variety on the iPod is never a bad thing.—*AS*

WORLD

SUSHEELA RAMAN
Music for Crocodiles
Producer: *Sam Mills*
Narada
Release Date: *Jan. 10*

This is without a doubt the most accessible album Susheela Raman has released. More than half the songs are sung in English; the remainder are in French, Tamil and South Indian. Raman has a remarkably flexible, sultry voice, comfortable with Indian traditional music ("Sharavana"), the eccentric pop of the title track and the French ballad "L'Ame Volatile." She also has the good fortune to work with players like percussionist Djanuno Dabo, tabla player Aref Durvesh and keyboard master Chek Tdjen Seck. Brilliant stuff from a vocalist who has never failed to challenge herself and her audience.—*PVV*

FRANK LONDON'S KLEZMER BRASS ALL-STARS
Carnival Conspirecy: In the Merketplace All Is Subterfuge
Producer: *Frank London*
Piranha
Release Date: *Jan. 10*

The first Jews to arrive in America came to New York from Recife, Brazil, more than 350 years ago. That little-known fact fuels this exuberant, happily nutty cross-cultural mash-up. Helmed by trumpeter Frank London with

continued on >>p58

REVIEWS

SINGLES

from >>p57

musicians from eight countries, the group takes Eastern European klezmer through a dizzyingly paced global spin: Just listen to "Who Knows One?," in which an Ashkenazic song meets the percussion of a Brazilian carnival street band, or "A Time of Desire—Cura Mix," in which a traditional Jewish wedding tune receives a dubbed-out electronica remix. This thoroughly raucous disc will goose the welcome to any new year.—*AT*

LATIN

YURIDIA
La Voz De Un Angel
Producer: *Jose Luis Villareal*
Sony BMG
Release Date: *Dec. 13*

★ Are good pop singers so scarce these days that when one finally comes along, the sheer excitement leads to an album titled "La Voz De Un Angel" (which translates to "the voice of an angel")? Luckily, Mexican newcomer Yuridia, who placed second on Mexican reality show "La Academia," does have a great voice. This all-covers debut is soaring, powerhouse pop, which may be one of the reasons several of the songs ("Lo Siento Mi Amor," "Maidita Primavera") were popularized by big Latin divas of yore. The choice of repertoire, coupled with Yuridia's voice, has made the album a sales success in Mexico, and there should be a reaction stateside as well. Surprisingly, the best track here may be "Angel," a Spanish version of the Robbie Williams single that is rich and complex, but still allows Yuridia to shine.—*LC*

HIP-HOP

MICHAEL FRANTI AND SPEARHEAD
Live In Sydney
Producer: *Michael Franti Music Video Distributors/ Guerrilla Management*
Release Date: *Dec. 6*

★ With the Disposable Heroes of Hiphoprisy, Darth Vader-voiced rapper Michael Franti tore into all manner of politicians and prejudices with chaotic, hard-banging noise. In the years since, he has cooled as a fire-breathing MC, becoming a gifted songwriter with an ear toward organic soul and an all-inclusive peace. It is this Franti who is the frontman on "Live in Sydney"—at one point, he even brings up a game Australian fan to furnish a little six-string. The two-sided CD/DVD documents a 2003 gig that concerns itself with his later fruits: the soulful, acoustic-based funk of "What I Be," "Never Too Late" and the sweetly meandering "Stay Human." It's Franti at his most relaxed, assured and approachable.—*JV*

JAZZ

RICK BRAUN
Yours Truly
Producer: *Rick Braun ARTizen Music Group*
Release Date: *Jan. 3*

★ Smooth jazz trumpeter Rick Braun serves up a potluck mix of covers on his latest album, "Yours Truly." While each is restyled with his usual noninvasive instrumental template, the sheer diversity makes the collection surprisingly adventurous. Whether he is doing a laid-back take on Simply Red's "Holdin' Back the Years," a playful reading of Deee-Lite's "Groove Is in the Heart" or a lovely, swaying reinterpretation of John Mayer's "Daughters," Braun brings something new to his hand-picked choices. That is a rare feat among the tide of cover albums in the marketplace. Artistry and commerce: Braun certainly hits all the right notes here.—*CT*

CHRISTIAN

STORYSIDE: B
Everything and More
Producer: *Lucio Rubino Silent Majority/ Gotee Records*
Release Date: *Dec. 27*

★ By the strength of this impressive debut disc, this five-piece band of Florida-based rockers is poised to be one of the breakthrough acts of 2006. Founding members Lucio Rubino and Jordan Mohilowski first stepped into the national spotlight as first runners-up at Exalting Him National Talent Search in 2003, a Christian talent competition. They deliver on that early promise with the excellent collection "Everything and More." "Miracle" is already a hit at Christian radio, boasting a thoughtful, vulnerable lyric and production that encases the listener in a beautiful, swirling wall of sound. Other highlights include single-in-waiting "Everything and More," "Off the Ground" and "You're Not Alone." Like labelmates Relient K, this is a band destined for success in the Christian market and beyond.—*DEP*

www.billboard.com
THIS WEEK ON .com

ADDITIONAL REVIEWS:

- Queens of the Stone Age, "Over the Years and Through the Woods" (Interscope)
- Simon Joyner, "Beautiful Losers" (Jagjaguwar)

POP

JOSH KELLEY Almost Honest (3:19)
Producer: *not listed*
Writers: *J. Kelley, J. Firstman*
Publishers: *various Hollywood (CD promo)*

▶ Singer/songwriter Josh Kelley has one thing that so many of today's troubadours do not: a truly compelling voice to accompany his heartfelt lyrics and acoustic strummings. "Almost Honest" draws the listener to a defeatist message of knowing how good he has had it, despite giving into temptation: "In the evening/Raise a glass and tell some lies/Make a pass/Impress another girl/She's so easy on the eyes." Now this is an adult top 40 release that we can pin some real hopes upon. Kelley, with "Almost Honest," is now speaking truth. At last, a player that stands apart from the increasingly generic pack.—*CT*

JEREMY CAMP Open Up Your Eyes (3:15)
Producers: *Adam Watts, Andy Dodd*
Writer: *J. Camp*
Publishers: *Thirsty Moon River/Stolen Pride/ EMI CMG (ASCAP) EMI (promo CD)*

Jeremy Camp has been riding a wave of success at Christian radio for the past couple of years and is now courting the mainstream via the "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." In "Open Up Your Eyes," which he wrote, Camp conjures the vocal imprint and, to some degree, the instrumental backdrop, of Nickelback. But is that enough to connect filmgoers with the song, despite the flick's Christian affability? "Eyes" is an obvious attempt to boister attention for the movie and the artist, but it's unclear whether either is enough of a pull to bring glory to both.—*CT*

R&B

GINUWINE I'm In Love (4:08)
Producer: *Troy Oliver*
Writers: *T. Oliver, E. Lumpkin*
Publishers: *various Epic (CD promo)*

▶ A parched R&B scenario is in need of some good old-fashioned soul music to offset the endless assault of cartoon-like hip-hop records. Ginuwine returns with a track that compliements Kanye West's artistic output, featuring a sensual lovesick lyric, layered vocals that make their mark and a hip-swaying track that should seduce the minions. Ginuwine has had his share of hits and misses, but "I'm in Love" feels like a solid return. His spoken shout-out at the midsection alone should help ease the winter chill, from Maine to Montana. From "Back II Da Basics."—*CT*

SERGIO MENDES FEATURING WILL.I.AM
Yes, Yes, Y'All (5:10)
Producer: *will.i.am*
Writer: *not listed*
Publisher: *not listed Hear/Concord (CD track)*

The multicultural/talented Sergio Mendes, who has cheated time before (scoring a top five hit with "Never Gonna Let You Go" in 1983, 15 years after his initial run of success), has aligned with the Black Eyed Peas' will.i.am on new album "Timeless," due Valentine's Day. The disc features updated versions of instrumental compositions, with vocals from such artists as John Legend, Jill Scott, India.Arie and Erykah Badu. But the reworking of 1968 track "Yes, Yes, Y'all," which features a cadre of hip-hoppers, turns Mendes' work into a sing-songy novelty bordering on folly. Imagine linking Miles Davis with the Teletubbies: Not only is it disparate, it's disrespectful. There's a point at which hip-hop stops being artistic and becomes cartoonish and irritating. We're way past it here.—*CT*

ROCK

IN FLAMES Take This Life (3:35)
Producers: *Anders Fridén, Björn Gelotte, Jesper Strömblad*
Writers: *A. Fridén, B. Gelotte, J. Strömblad*
Publisher: *Prophecies Publishing (ASCAP) Ferret Music (album track)*

After diving deep into its melodic side on 2004 album "Soundtrack to Your Escape," In Flames tips the scales in favor of its more aggressive tendencies for upcoming album "Come Clarity." The band has toured America for the last six years, and after a profile-raising stint at Ozzfest, this might be the album that breaks it on U.S. shores. First single "Take This Life" is a speed-metal blitz, where Björn Gelotte and Jesper Strömblad sear the air with their guitars and drummer Daniel Svensson launches a flurry of detonating beats. The powerful track is a good choice to introduce "Come Clarity," although Peter Iwers' bass gets lost in the assault. In Flames serves the melody at the chorus, where vocalist Anders Fridén alternates between gravelly shouts and singing. Keep your ears open for this one.—*CLT*

DANCE

DEPECHE MODE
A Pain That I'm Used To (Remix) (3:28)
Producer: *Ben Hiller*
Writer: *M. Gore*
Publisher: *EMI*
Remixers: *Jacques Lu Cont, Goldfrapp, Telex, Bitstream Sire (CD promo)*

The remixes of Depeche Mode's "A Pain That I'm Used To"—whose original version is found on album "Playing the Angel"—transform the song into a midnight Ritalin overdose. Though this certainly isn't Depeche Mode's first foray onto the dancefloor, the remix does take the band into deeper experimental, electronic waters. The Telex remix is a highlight, simple but beautifully dark, with added moodiness and electro-flash, making it an ideal anthem for club kids. Despite the wow factor of the Goldfrapp remix, the original essence of the track is perhaps stripped out too much; the Bitstream remix is equally experimental and may not please purists. For progressive dance radio, the Telex remix is the way to go.—*KT*

FOR THE RECORD

Celine Dion's "Dance With My Father" was produced by Jimmy Jam & Terry Lewis.

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
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PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



TRAVELIN' MAN

Ricky Nelson, the first of the TV actors to mine success as a pop recording artist, enters The Billboard 200 at No. 103 with "Greatest Hits." It represents the late singer's first appearance on this chart since 1981, his highest rank since "Garden Party" reached No. 32 in 1972 and his best Nielsen SoundScan week (17,000 copies).

STRAIT UP

George Strait earns his sixth No. 1 on Hot Country Songs, which ties the late Conway Twitty for the most on that list. "She Let Herself Go" is the Texan's first chart-topper since his hit "I Hate Everything" in 2004.



AFTER CHRISTMAS

Each year, rock and rap acts ascend The Billboard 200 in the post-Christmas frame as kids exchange gift certificates and unwanted presents. Among the beneficiaries: Fall Out Boy (18-11), Lil' Wayne (23-13) and Chamillionaire (70-28), above



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Foxx Echoes Charles; Il Divo, Krall Lead Holiday Race

In the latest example of life imitating art, the new **Jamie Foxx** album moves to No. 1 on The Billboard 200.

That not only gives him common ground with **Ray Charles**, whom he portrayed in the 2004 film "Ray," but it also puts Foxx in rare company.



Beyond the fact that Foxx and Charles now both have had chart-topping albums, the music-making actor's "Unpredictable" shares a deeper bond with Charles' posthumous "Genius Loves Company." Those were the only two albums of the 36 that reached No. 1 in Nielsen SoundScan's 2005 tracking year that did not bow there in first place.

"Genius" moved to No. 1 in its 25th chart week, right after that album collected multiple Grammy Awards (Billboard, March 5, 2005). At that point, no other title had moved to No. 1 from a lower start since **Josh Groban**'s "Closer" did so in the Jan. 24, 2004, issue.

Further, with his post-Christmas rise to the top (200,000 copies), Foxx becomes one of only four stars whose résumé includes an Academy Award for acting and a No. 1 album.

No. **Cher** isn't on that short-list, because she has never had a chart-topping set, either as a solo artist or as part of the duo **Sonny & Cher**. Foxx joins the elite circle of **Bing Crosby**, **Frank Sinatra** and **Barbra Streisand**.

Meanwhile, The Billboard 200 concludes a year of significant milestones, as 36 No. 1 albums within a calendar year, with 33 of those bowing in the top slot, are both chart records.

The largest prior crop of No. 1 albums arose in 2003, when 33 titles shared that real estate. In the chart's 61-year history, 2004 held the prior record for debuts at No. 1, with 27.

DOWN, BUT NOT OUT: For the record, album volume for Christmas week would indeed have been lower than the same frame from the prior year had it not included 1.7 million-plus units from new albums by **Mary J. Blige**, **Jamie Foxx** and the **Notorious B.I.G.** But that gap would have been 3.7% rather than the larger margin cited here last issue. That just shows what can go wrong if I attempt math during a holiday week.

In this post-Christmas tracking period, very few of the titles on our sales charts show growth during the prior week. In fact, the Pacesetter on The Billboard 200—for **HIM** (172-89)—actually rewards a 6.8% erosion, the smallest dip among titles on last issue's chart.

While the year-end numbers for 2005 might be sobering, the calendar at least ends on a positive note, with two consecutive weeks in which album sales beat those of the holiday frames that concluded 2004.

While I will concede that Christmas moving from Saturday in 2004 to Sunday in 2005 probably yielded a positive impact on last issue's numbers, I can think of no benefit that stores derived by New Year's Day shifting from Saturday to Sunday.

JINGLE BELLS: **Diana Krall**'s second seasonal offering, "Christmas Songs," has been No. 1 for six of the nine weeks that Top Holiday Albums has resided on billboard.biz. Yet hers is not the best-selling Christmas title of 2005.

That distinction belongs to **Il Divo**'s "The Christmas Collection," which hit stores a week earlier than Krall's. Both surpassed the half-million mark—the group rang 544,000 copies, while the jazz singer moved 530,000, according to Nielsen SoundScan.

Of the two, Krall had the bigger sales frame. In the week that ended Dec. 18 her "Songs" sold 112,000 copies, in what was also the fattest stanza for Il Divo's "Collection," at 107,000.

Both fell about 50% shy of the best-selling holiday set of 2004, **Clay Aiken**'s "Merry Christmas, With Love," which rang 1 million copies during that year's last eight weeks (and another 179,000 during the 2005 season).

Thanks in part to Aiken, holiday album sales were stronger in 2004, with the year's top 50 Christmas sellers (including flare released in earlier years) reaching 8.2 million copies, compared with 7 million for the recent holiday crop.

SoundScan tracked 166 new holiday albums (including Hanukkah and Kwanzaa fare) released in 2005, compared to 170 in 2004 and 198 in the closing weeks of 1995. ■■■

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>It's back to the candy shop on The Billboard Hot 100, where Atlanta quartet D4L (it stands for "Down for Life") advances 4-1 with its debut single, "Laffy Taffy" (Doemoney/Asylum/Atlantic). While the reference is sweet, in metaphorical, "Laffy Taffy" is the 17th No. 1 in the history of this chart to mention food in the title, and Fred Bronson lists the entire menu in Chart Beat.

>>Bronson also chronicles a record that has stood unchallenged for almost 20 years on Hot Country Songs. Elsewhere on the country telly, Dolly Parton is back in the top 10 for the first time in more than 14 years, and on Top Country Albums, Johnny Cash ties his highest peak position in nearly 35 years.

Market Watch

A Weekly National Music Sales Report

For week ending Jan. 1, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	16,770,000	77,000	19,906,000
Last Week	33,244,000	94,000	9,563,000
Change	–49.6%	–16.1%	108.2%
This Week Last Year	15,941,000	112,000	6,690,000
Change	5.2%	–31.3%	197.5%

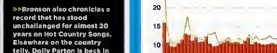
YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums*	681,437,000	618,951,000	–9.2%
Store Singles	7,443,000	5,009,000	–32.7%
Digital Tracks	142,594,000	352,655,000	147.3%
Total	831,474,000	976,615,000	17.5%
*2004 data beginning with week ending Jan. 4.			
ADJUSTED SALES**			
Albums	666,735,000	618,951,000	–7.2%
Albums w/TEA***	680,994,400	654,216,500	–3.9%
**2004 data beginning with week ending Jan. 11 for a 52-week comparison. ***Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.			

WEEKLY ALBUM SALES



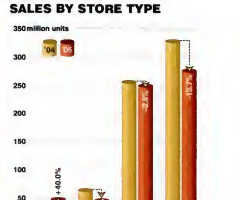
Digital Tracks Sales



SALES BY ALBUM FORMAT

CD	665,445,000	598,918,000	–10.0%
Cassette	8,869,000	2,667,000	–69.9%
Digital	5,536,000	16,251,000	193.6%
Other	1,587,000	1,116,000	–29.7%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

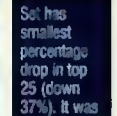
SALES DATA COMPILED BY Nielsen SoundScan

JAN 14 2006 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	2	–	2	**JAMIE FOXX** 1 WK 71778*/RMG (19.98)	Unpredictable		1
2	1	–	2	**MARY J. BLIGE** MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
3	4	1	4	**EMINEM** SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/9.98)	Curtain Call: The Hits		1
4	3	–	2	**THE NOTORIOUS B.I.G.** BAD BOY 83685*/AG (19.98)	Duets: The Final Chapter		3
5	5	2	7	**CARRIE UNDERWOOD** ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	■	2
6	7	3	9	**VARIOUS ARTISTS** SONY BMG ZOMBA/EMI 005740/UME (18.98)	Now 20	2	1
7	9	8	13	**NICKELBACK** ROADRUNNER 618800/IDJMG (18.98)	All The Right Reasons	2	1
8	8	7	36	**MARIAH CAREY** ISLAND 005784*/IDJMG (13.98)	The Emancipation Of Mimi	5	1
9	11	9	36	**THE BLACK EYED PEAS** A&M 004341*/INTERSCOPE (13.98/9.98)	Monkey Business	3	2
10	12	14	5	**CHRIS BROWN** JIVE 82876,70MRA (19.98)	Chris Brown		2
11	18	18	36	**FALL OUT BOY** FUELED BY RAMEN/ISLAND 004145*/IDJMG (13.98)	From Under The Cork Tree	■	6
12	10	8	57	**KELLY CLARKSON** RCA 64461 RMG (18.98)	Breakaway	3	3
13	23	21	4	**LIL' WAYNE** CASH MONEY 005124*/UMRG (13.98)	The Carter II		2
14	22	27	5	**SYSTEM OF A DOWN** AMERICAN/COLUMBIA 83971*/SONY MUSIC (18.98)	Hypnotize	■	1
15	14	10	10	**JOHNNY CASH** LEGACY/COLUMBIA/AMERICAN/ISLAND 005268/UME (13.98)	The Legend Of Johnny Cash	■	14
16	28	17	4	**KORN** VIRGIN 45899 (18.98)	See You On The Other Side		2
17	34	11	3	**LUDACRIS AND DTP** DTP/DEF JAM 005786*/IDJMG (13.98)	Ludacris Presents...Disturbing Tha Peace		11
18	26	32	10	**THE PUSSYCAT DOLLS** A&M 005374/INTERSCOPE (13.98)	PCD	●	6
19	8	5	8	**KENNY CHESNEY** BNA 72980 RLG (18.98)	The Road And The Radio	2	3
20	15	13	60	**RASCAL FLATTS** LYRIC STREET 185048/HOLLYWOOD (19.98)	Feels Like Today	3	1
21	17	15	7	**MADONNA** WARNER BROS. 49460 (19.98)	Confessions On A Dance Floor	■	1
22	19	26	22	**FAITH HILL** WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	■	1
23	32	36	10	**DESTINY'S CHILD** COLUMBIA 87785/SONY MUSIC (18.98)	#1's	■	1
24	21	29	61	**TRACE ADKINS** CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	■	11
25	31	33	8	**SOUNDTRACK** G-UNIT 005605*/INTERSCOPE (13.98/9.98)	Get Rich Or Die Tryin'	■	1
26	33	35	18	**KANYE WEST** ROC A FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	2	1
27	13	12	6	**ENYA** REPRISE 49474/WARNER BROS. (18.98)	Amarantine	■	6
28	20	18	67	**GREEN DAY** REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	4	1
29	70	67	3	**CHAMILLIONAIRE** UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge	●	14
30	49	54	10	**JAMES BLUNT** CUSTARD/ATLANTIC 97250/AG (15.98)	Back To Bedlam		30
31	38	24	3	**DADDY YANKEE** EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD)	Barrio Fino: En Directo		24
32	61	65	23	**YOUNG JEEZY** CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	2
33	40	41	32	**GORILLAZ** PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	■	6
34	63	62	6	**JUELZ SANTANA** DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98)	What The Game's Been Missing!		8
35	30	31	60	**SUGARLAND** MERCURY 002[illegible]/UMGN (13.98)	Twice The Speed Of Life	■	14
36	25	28	67	**KEITH URBAN** CAPITOL (NASHVILLE) 77499 (19.98)	Be Here	2	2
37	73	69	25	**THE ALL-AMERICAN REJECTS** DOGHOUSE 004789/INTERSCOPE (13.98)	Move Along	●	6
38	18	4	3	**BO BICE** RCA 71195/RMG (18.98)	The Real Thing		4
39	60	61	15	**DISTURBED** REPRISE 49433/WARNER BROS. (18.98)	Ten Thousand Fists		2
40	51	47	11	**ASHLEE SIMPSON** GEFFEN 000436/INTERSCOPE (13.98)	I Am Me	■	1
41	52	60	6	**NELLY** 10 REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit		28
42	24	30	6	**REBA MCENTIRE** MCA NASHVILLE 005564/UMGN (18.98)	Reba: #1's	■	17
43	41	40	60	**GWEN STEFANI** INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	3	1
44	29	25	3	**BIG & RICH** WARNER BROS. (NASHVILLE) 48470/WRN (19.98)	Comin' To Your City		7
45	HOT SHOT DEBUT		1	**YING YANG TWINS** COLLIPARK 2780/TVT (11.98 CD/DVD)	U.S.A. Still United		45
46	27	23	11	**MARTINA MCBRIDE** RCA NASHVILLE 72425/RLG (18.98)	Timeless	■	3
47	42	37	5	**SHAKIRA** EPIC [illegible]/SONY MUSIC (19.98)	Oral Fixation Vol. 2		9
48	56	19	3	**ANTHONY HAMILTON** SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		19
49	36	34	20	**HILARY DUFF** HOLLYWOOD 162524 (18.98)	Most Wanted	■	3
50	82	80	8	**BLINK-182** GEFFEN 005607/INTERSCOPE (13.98)	Greatest Hits		6
51	50	52	7	**SOUNDTRACK** FOX 13109/WIND UP (18.98)	Walk The Line		31
52	43	51	30	**COLDPLAY** CAPITOL 74786 (18.98)	X&Y	3	1
53	104	111	14	**THREE 6 MAFIA** HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98)	Most Known Unknown	●	3
54	46	48	18	**BON JOVI** ISLAND 005371/IDJMG (18.98)	Have A Nice Day	■	2
55	71	88	8	**D4L** DEEMONEY/ASYLUM 83980/AG (18.98)	Down For Life		33
56	45	49	34	**DIERKS BENTLEY** CAPITOL (NASHVILLE) 66475 (18.98)	Modern Day Drifter	■	6
57	65	43	3	**SOUNDTRACK** WALT DISNEY 861374 (18.98)	The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe		43
58	115	120	30	**AVENGED SEVENFOLD** HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil		38
59	97	106	60	**MY CHEMICAL ROMANCE** REPRISE 48615/WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	●	23
60	96	126	8	**MATISYAHU** ORIEPIC 96464/SONY MUSIC (13.98)	Live At Stubb's		60
61	62	48	4	**LINDSAY LOHAN** CASABLANCA/UNIVERSAL 005782/UMRG (13.98)	A Little More Personal (Raw)		38
62	77	81	30	**KEYSHIA COLE** A&M 003554*/INTERSCOPE (13.98)	The Way It Is	●	6
63	66	63	11	**BILLY CURRINGTON** MERCURY 003742/UMGN (13.98)	Doin' Somethin' Right		11
64	35	39	14	**GRETCHEN WILSON** EPIC (NASHVILLE) 84169/SONY MUSIC (18.98)	All Jacked Up	■	1
65	84	83	18	**DEATH CAB FOR CUTIE** BARSUK/ATLANTIC 83634* AG (15.98)	Plans		4
66	92	84	30	**MIRANDA LAMBERT** EPIC (NASHVILLE) 82029/SONY MUSIC (12.98)	Kerosene	●	18
67	69	74	34	**JACK JOHNSON** JACK JOHNSON BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams	■	2
68	64	55	33	**VARIOUS ARTISTS** THE EMI GROUP/UNIVERSAL SONY BMG/ZOMBA 12133/CAPITOL (18.98)	Now 19	2	1
69	110	94	4	**T-PAIN** KONVICT MUZIK/JIVE 73290/ZOMBA (18.98)	Rappa Ternt Sanga		66
70	86	96	33	**DANE COOK** COMEDY CENTRAL 0034 (18.98 CD/DVD)	Retaliation	■	4
71	48	42	3	**GREEN DAY** REPRISE 49466/WARNER BROS. (28.98 CD/DVD)	Bullet In A Bible		3
72	111	44	3	**YOUNGBLOODZ** LAFACE 73[illegible]*/ZOMBA (18.98)	Ev'rybody Know Me		44
73	54	59	18	**ALICIA KEYS** J 67424/RMG (18.98)	Unplugged		1
74	94	93	34	**WEEZER** GEFFEN 004520*/INTERSCOPE (13.98)	Make Believe	■	2
75	103	100	63	**GUNS N' ROSES** GEFFEN 001214/INTERSCOPE (18.98)	Greatest Hits	2	3
76	99	89	30	**ALY & AJ** HOLLYWOOD 162505 (18.98)	Into The Rush		36
77	113	121	14	**SEAN PAUL** VP/ATLANTIC 83188*/AG (18.98)	The Trinity	●	7
78	57	57	8	**SCOTT STAPP** WIND UP 13099 (18.98)	The Great Divide	■	19
79	47	50	47	**MICHAEL BUBLE** 143/REPRISE 45946/WARNER BROS. (18.98)	It's Time	■	1
80	131	134	16	**PAUL WALL** SWISHAHOUSE/ATLANTIC 83988/ASYLUM (18.98)	The Peoples Champ	■	1
81	89	95	61	**THE KILLERS** ISLAND 002498*/IDJMG (13.98)	Hot Fuss	3	1
82	127	136	54	**HAWTHORNE HEIGHTS** VICTORY 220 (13.98)	The Silence In Black And White	●	82
83	108	117	33	**SYSTEM OF A DOWN** AMERICAN/COLUMBIA 90648/SONY MUSIC (18.98)	Mezmerize	■	1
84	67	66	20	**BRAD PAISLEY** ARISTA NASHVILLE 82642/RLG (18.98)	Time Well Wasted	●	2
85	68	56	9	**JOHN FOGERTY** FANTASY 9686/CONCORD (18.98)	The Long Road Home: The Ultimate John Fogerty-Creedence Collection		18
86	102	124	9	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 77512/SONY MUSIC (18.98)	Something To Be Proud Of: The Best Of 1999-2005		39
87	59	70	18	**BROOKS & DUNN** ARISTA NASHVILLE 83946/RLG (19.98)	Hillbilly Deluxe	●	2
88	185	182	4	**PANIC! AT THE DISCO** DECADANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		88
89	172	165	14	**HIM** SIRE 48284/WARNER BROS. (13.98)	Dark Light		18
90	139	118	4	**DON OMAR** VIRMACHETE 005650/UMRG (13.98)	De Hitman Presents Reggaeton Latino		90
91	87	75	30	**JESSE MCCARTNEY** HOLLYWOOD 162470 (18.98)	Beautiful Soul	■	16
92	95	112	14	**FIONA APPLE** CLEAR SLATE 86683*/EPIC (18.98)	Extraordinary Machine		7
93	107	90	12	**LITTLE BIG TOWN** EQUITY 3010 (13.98)	The Road To Here		36
94	163	173	11	**BUN-B** RAP-A-LOT 4 LIFE 68530/ASYLUM (18.98)	Trill		6
95	53	58	3	**SANTANA** ARISTA 5[illegible]/RMG (19.98)	All That I Am		2
96	37	38	11	**ROD STEWART** J 65266/RMG (18.98)	Thanks For The Memory... The Great American Songbook Vol. IV	■	2
97	78	78	30	**GRETCHEN WILSON** EPIC (NASHVILLE) 90903/SONY MUSIC (18.98)	Here For The Party	3	2
98	93	107	3	**JOHN MAYER TRIO** AWARE/COLUMBIA 95115/SONY MUSIC (18.98)	Try! Live In Concert		34
99	88	102	30	**KIRK FRANKLIN** FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	17
100	125	127	44	**50 CENT** SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	5	1



Chart queen has sold 920,000 copies in just two weeks. Appeared on Carson Daly's New Year's Eve special.



Set has smallest percentage drop in top 25 (down 37%). It was discounted at Best Buy and Circuit City.



Singer logs a new chart high as sale pricing at Target and support from VH1 assist leap.



Only album from last week's chart to post an increase this week (20,000; up 4%). Will play "Carson Daly" Jan. 20.



Album is 2005's second-biggest set (4.85 million), trailing Mariah Carey's 4.97 million for "Mimi."

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BOW WOW 105
TONI BRAXTON 196
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JOHN LEGEND 186
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LITTLE BIG TOWN 83
LINDSAY LOHAN 61
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SALES DATA COMPILED BY Nielsen SoundScan

THE Billboard 200

JAN 14 2006

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
101	83	64	7	SOUNDTRACK	WARNER BROS. 49469 (18.98)	Rent: Selections From The Original Motion Picture		43
102	NEW		1	RICKY NELSON	CAPITOL 12262 (18.98)	Greatest Hits		102
103	80	79	13	SARA EVANS	RCA NASHVILLE 69488/RLG (19.98)	Real Fine Place	●	3
104	85	72	11	SOUNDTRACK	WARNER BROS. 49455 (29.98)	Rent		40
105	75	92	28	BOW WOW	COLUMBIA 93505*/SONY MUSIC (18.98)	Wanted	■	3
106	72	73	14	SHERYL CROW	A&M 005229/INTERSCOPE (13.98)	Wildflower	■	2
107	76	71	6	INXS	BURNETT/EPIC 97727/SONY MUSIC (19.98)	Switch		17
108	58	53	13	VARIOUS ARTISTS	EMI CMG/PROVIDENT/INTEGRITY/WORD-CURB 11247/SPARROW (22.98)	WOW Hits 2006		42
109	NEW		1	VARIOUS ARTISTS	[illegible] 83649/SONY MUSIC (18.98)	Open The Eyes Of My Heart: Ultimate Worship Anthems Of The Christian Faith		109
110	152	177	13	TRINA	SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		11
111	184	176	14	COHEED AND CAMBRIA	EQUAL VISION/COLUMBIA 93989/SONY MUSIC (18.99)	Good Apollo I'm Burning Star IV...		7
112	153	172	16	DAMIAN "JR. GONG" MARLEY	GHETTO YOUTHS/TUFF GONG 005418*/UMRG (13.98)	Welcome To Jamrock		7
113	154	151	13	SHINEDOWN	ATLANTIC 83817/AG (19.98)	Us And Them		23
114	165	189	13	FRANZ FERDINAND	DOMINO/EPIC 94[illegible]/SONY MUSIC (18.98)	You Could Have It So Much Better		8
115	NEW		1	TRICK-TRICK	WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.		115
116	141	142	25	THE WHITE STRIPES	THIRD MAN 27256/V2 (18.98)	Get Behind Me Satan		3
117	118	113	87	BIG & RICH	WARNER BROS. (NASHVILLE) 49620/WRN (18.98)	Horse Of A Different Color	2	6
118	91	85	80	TOBY KEITH	DREAMWORKS (NASHVILLE) 002323/UMGN (13.99)	Greatest Hits 2	2	3
119	130	130	32	AUDIOSLAVE	EPIC 004603/INTERSCOPE (13.99)	Out Of Exile	■	1
120	100	87	18	JOE NICHOLS	UNIVERSAL SOUTH 004798 (13.98)	III		7
121	186	170	7	PITBULL	DIAZ BROTHERS 2750/TVT (11.98 CD/DVD)	Money Is Still A Major Issue		25
122	135	131	21	STAIND	FLIP/ATLANTIC 83982/AG (19.99)	Chapter V	●	1
123	119	123	29	FOO FIGHTERS	ROSWELL/RCA 68038*/RMG (18.98)	In Your Honor	■	2
124	170	153	23	JASON ALDEAN	BROKEN BOW 7857 (12.98)	Jason Aldean	●	37
125	142	152	8	NIRVANA	GEFFEN 005617/UME (13.98)	Silver: The Best Of The Box		21
126	55	45	8	NEIL DIAMOND	AMERICAN/COLUMBIA 77508/SONY MUSIC (19.98)	12 Songs	●	4
127	150	161	18	RIHANNA	SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		10
128	174	193	8	SLIPKNOT	ROADRUNNER 618115/IDJMG (18.98)	9.0: Live	●	17
129	194	-	12	TWISTA	ATLANTIC 83820*/AG (19.98)	The Day After	●	2
130	132	150	16	RAY J	KNOCKOUT 87521/SANCTUARY (19.98)	Raydiation		48
131	179	179	43	RELIENT K	GOTEE 72851/CAPITOL (14.98)	MMHMM	●	15
132	74	68	33	TOBY KEITH	DREAMWORKS (NASHVILLE) 004300/UMGN (13.99)	Honkytonk University	■	2
133	136	158	8	FLOETRY	ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo'Ology		7
134	79	62	22	KIDZ BOP KIDS	RAZOR & TIE 89104 (18.98)	Kidz Bop 8		6
135	39	20	8	DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA	VERVE 004717/VG (18.98)	Christmas Songs		17
136	118	110	12	GARY ALLAN	MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over	●	3
137	134	137	41	LIFEHOUSE	GEFFEN 004304/INTERSCOPE (13.98)	Lifehouse	●	10
138	196	-	26	MIKE JONES	SWISHAHOUSE/ASYLUM 49380*/WARNER BROS. (18.98)	Who Is Mike Jones?	■	3
139	NEW		1	GOAPELE	SKYBLAZE/COLUMBIA 92918/SONY MUSIC (11.98)	Change It All		139
140	177	148	10	THE CLICK FIVE	LAVA 93825/AG (15.98)	Greetings From Imrie House		15
141	81	77	9	THIRD DAY	ESSENTIAL 10795 (17.98)	Wherever You Are		8
142	RE-ENTRY		5	VARIOUS ARTISTS	TVT 2505 (19.98)	Crunk Hits		55
143	114	97	40	CELTIC WOMAN	MANHATTAN 80233 (19.98)	Celtic Woman	●	75
144	140	138	66	CIARA	SHO'NUFF/MUSICLINE/LAFACE 82818*/ZOMBA (19.98/12.98)	Goodies	2	3
145	117	118	16	SWITCHFOOT	COLUMBIA 77642*/SONY MUSIC (18.99)	Nothing Is Sound	●	3
146	169	186	32	PRETTY RICKY	ATLANTIC 83786/AG (19.98)	Bluestars	●	16
147	183	-	53	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	●	39
148	RE-ENTRY		5	PURPLE RIBBON ALL-STARS	PURPLE RIBBON 12207/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		49
149	180	190	8	GINUWINE	EPIC [illegible]/SONY MUSIC (18.98)	Back II Da Basics		17
150	129	145	11	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	THELONIOUS 35173/BLUE NOTE (19.99)	At Carnegie Hall		107



Set returns after six-week absence while band claims first top 10 Modern Rock single with "Wasteland."



Eminem's assist on lead single helps major-label debut bow with 16,000. Enters Top Heatseekers at No. 1.



Group's "DOA" remains at No. 1 on Modern Rock for a sixth week. Single is band's fourth chart-topper.



Album is 2005's second-best-selling holiday title (530,000), following 544,000 for Il Divo at No. 166.



Singer sees best sales week ever (13,000) and No. 32 bow on R&B/Hip-Hop Albums.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
151	109	114	5	DAVE MATTHEWS BAND	BAMA RAGS/RCA 75758/RMG (24.98 CD/DVD)	Weekend On The Rocks		37
152	RE-ENTRY		6	THRICE	SUB CITY/ISLAND 005428/IDJMG (13.98)	Vheissu		15
153	143	141	11	DEPECHE MODE	SIRE/REPRISE 49348/WARNER BROS. (18.98)	Playing The Angel		7
154	120	132	11	STEVIE WONDER	MOTOWN 002404/UMRG (13.98)	A Time To Love	●	5
155	164	144	13	CHRIS CAGLE	CAPITOL (NASHVILLE) 77380 (19.98)	Anywhere But Here		24
156	NEW		1	SEVENDUST	TVT 6051 (15.98)	Best Of Sevendust (Chapter One 1997-2004)		156
157	RE-ENTRY		10	10 YEARS	REPUBLIC/UNIVERSAL 005018/UMRG (9.98)	The Autumn Effect		72
158	176	159	7	ALANIS MORISSETTE	MAVERICK 49490/WARNER BROS. (18.98)	The Collection		51
159	137	143	8	ASHANTI	THE INC. 005924*/IDJMG (13.98)	Collectables By Ashanti		59
160	RE-ENTRY		7	WISIN & YANDEL	MACHETE 561402 (15.98)	Pa'l Mundo		30
161	157	195	8	BEASTIE BOYS	BROOKLYN DUST 44048/CAPITOL (19.99)	Solid Gold Hits		42
162	149	147	26	SHAKIRA	EPIC 93[illegible]/SONY MUSIC (18.98)	Fijacion Oral Vol. 1	●	4
163	RE-ENTRY		20	NINE INCH NAILS	NOTHING [illegible]/INTERSCOPE (13.98)	With Teeth	●	1
164	124	128	35	ROB THOMAS	MELISMA/ATLANTIC 83723/AG (18.98 DD)	...Something To Be	■	1
165	RE-ENTRY		2	SUBLIME	CHRONICLES/GASOLINE ALLEY/GEFFEN 005987/UME (19.98)	Gold		165
166	44	22	10	IL DIVO	SYCO/COLUMBIA 97715/SONY MUSIC (19.98)	The Christmas Collection	●	14
167	90	115	14	NEIL YOUNG	REPRISE 49593*/WARNER BROS. (19.98)	Prairie Wind		11
168	105	99	15	CASTING CROWNS	BEACH STREET 10[illegible]/REUNION (17.98)	Lifesong	●	8
169	123	98	8	VARIOUS ARTISTS	PEAK 8534/CONCORD (12.98)	40 Years: A Charlie Brown Christmas		88
170	RE-ENTRY		27	SEETHER	MUSKETEER 13115/WIND-UP (18.98)	Karma And Effect	●	8
171	RE-ENTRY		70	CROSSFADE	[illegible]/COLUMBIA [illegible]/SONY MUSIC (12.98)	Crossfade	■	41
172	RE-ENTRY		[illegible]	NATASHA BEDINGFIELD	EPIC [illegible]/SONY MUSIC (11.98)	Unwritten		26
173	122	101	8	THE BRIAN SETZER ORCHESTRA	SURFDOG 44101 (18.98)	Dig That Crazy Christmas		96
174	RE-ENTRY		53	EMINEM	SHADY/AFTERMATH 003771*/INTERSCOPE (19.98/8.98)	Encore	4	1
175	144	-	2	RYAN ADAMS	LOST HIGHWAY 005672 (13.98)	29		144
176	RE-ENTRY		29	YING YANG TWINS	COLLIPARK 2520*/TVT (17.98/11.99)	U.S.A.: United State Of Atlanta	■	2
177	RE-ENTRY		21	RBD	EMI LATIN 75952 (14.98)	Rebelde	□	95
178	192	-	[illegible]	TREY SONGZ	SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		20
179	133	104	14	CHRIS BOTTI	COLUMBIA 77505/SONY MUSIC (18.98)	To Love Again: The Duets		18
180	RE-ENTRY		24	SOUNDTRACK	COLUMBIA 94894/SONY MUSIC (13.99)	The Dukes Of Hazzard		26
181	106	86	37	IL DIVO	SYCO/COLUMBIA 93963/SONY MUSIC (18.98)	Il Divo	■	4
182	178	169	66	USHER	LAFACE 63992/ZOMBA (19.98/12.98)	Confessions	9	1
183	RE-ENTRY		7	UNDEROATH	SOLID STATE 63184/TOOTH & NAIL (13.98)	They're Only Chasing Safety		101
184	RE-ENTRY		9	TRAPT	WARNER BROS. 49445 (18.98)	Someone In Control		14
185	150	-	13	TONI BRAXTON	BLACKGROUND 005441/UMRG (13.98)	Libre	●	4
186	RE-ENTRY		44	JOHN LEGEND	G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98)	Get Lifted	■	4
187	RE-ENTRY		27	COMMON	G.O.O.D./GEFFEN 004678*/INTERSCOPE (13.98/9.99)	Be	●	2
188	126	129	87	TIM MCGRAW	CURB 78858 (18.98)	Live Like You Were Dying	3	1
189	RE-ENTRY		41	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98)	Greatest Hits		95
190	98	108	6	MICHAEL BUBLE	143/REPRISE 49444/WARNER BROS. (32.98 CD/DVD)	Caught In The Act		82
191	160	125	8	VARIOUS ARTISTS	SPARROW 11457 (18.98)	Inspired By The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe		110
192	121	122	15	BARBRA STREISAND	COLUMBIA 93559/SONY MUSIC (18.98)	Guilty Pleasures	●	5
193	162	162	60	SHANIA TWAIN	MERCURY 003072/UMGN (13.99)	Greatest Hits	3	2
194	RE-ENTRY		36	FRANKIE J	COLUMBIA 90433/SONY MUSIC (19.98 DD)	The One	●	3
195	RE-ENTRY		5	SILVERSTEIN	VICTORY 257* (15.98)	Discovering The Waterfront		34
196	167	157	13	MELISSA ETHERIDGE	ISLAND/CHRONICLES [illegible]/UME/IDJMG (13.98)	Greatest Hits: The Road Less Traveled	●	14
197	199	-	11	RBD	EMI LATIN 35902 (14.98)	Nuestro Amor		88
198	158	187	16	DAVID GRAY	ATO/RCA 71068/RMG (19.98)	Life In Slow Motion		16
199	RE-ENTRY		45	SOUNDTRACK	REALLY USEFUL/SONY CLASSICAL 93621/SONY MUSIC (18.98)	The Phantom Of The Opera	■	18
200	112	105	16	PAUL MCCARTNEY	MPL 38299/CAPITOL (13.98)	Chaos And Creation In The Backyard	●	6

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The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAN 14 2006

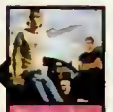
HOT 100 Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT · PROMOTION LABEL	CERT.	PEAK POSITION
1	4	4	16	#1 1 WK · GG/DIGITAL · **LAFFY TAFFY** · D4L	D4L		1
2	2	2		**RUN IT!** · S. STORCH (S. STORCH, S. GARRETT)	Chris Brown	●	1
3	5	6		**PHOTOGRAPH** · NICKELBACK, J. MOI (NICKELBACK, C. KROEGER)	Nickelback	2	2
4	8	7		**GOLD DIGGER** · K. WEST, J. BRION (K. WEST, A. CHARLES, R. RICHARD)	Kanye West Featuring Jamie Foxx		1
5	3	3		**GRILLZ** · [illegible]	Nelly Featuring Paul Wall, Ali & Gipp		3
6	10	11		**MY HUMPS** · WILL.I.AM (W. ADAMS, D. PAYTON)	The Black Eyed Peas		3
7	1	1		**DON'T FORGET ABOUT US** · J. DUPRI, M. CAREY, B. M. COX (M. CAREY, J. DUPRI, B. M. COX, J. AUSTIN)	Mariah Carey		1
8	6	5		**STICKWITU** · R. FAIR, T. HERZBERG (F. GOLDE, K. LIVINGSTON, R. PALMER)	The Pussycat Dolls		5
9	15	24		**DANCE, DANCE** · N. AARON (P. STUMPFALL, OUT SOUP, P. WENTZ)	Fall Out Boy		9
10	7	5		**CHECK ON IT** · SWIZZ BEATZ, B. KNOWLES (B. KNOWLES, K. DEAR, S. GARRETT, A. BEYINCE, S. THOMAS)	Beyonce Featuring Slim Thug		7
11	21	27		**DIRTY LITTLE SECRET** · N. BENSON (N. WHEELER, TRITTER)	The All-American Rejects		11
12	9	10		**THERE IT GO! (THE WHISTLE SONG)** · O. [illegible] JOSEPH, T. ANDERSON, C. YOUNG, JR., L. JAMES, C. YOUNG, D. JOSEPH, T. ANDERSON)	Juelz Santana		6
13	17	22		**SUGAR, WE'RE GOIN' DOWN** · N. AARON (FALL OUT BOY, P. WENTZ)	Fall Out Boy		8
14	14	14		**SOUL SURVIVOR** · A. THIAM, J. JENKINS, A. THIAM)	Young Jeezy Featuring Akon		4
15	29	37		**BEVERLY HILLS** · R. RUBIN, (R. CUOMO)	Weezer	●	10
16	11	8		**BECAUSE OF YOU** · O. HODGES, G. MOODY, (K. CLARKSON, O. HODGES, B. MOODY)	Kelly Clarkson		7
17	19	16		**WHEN I'M GONE** · EMINEM (M. MATHERS, L. RESTO)	Eminem		8
18	18	13		**STAY FLY** · DJ PAUL, JUICY J, J. HOUSTON, O. CARLTON, PREAUPECARO, M. GOODWIN, O. BROWN, W. HUTCHINSON)	Three 6 Mafia Featuring Young Buck & Eightball & MJG	●	13
19	31	33		**WAKE ME UP WHEN SEPTEMBER ENDS** · R. CRAIG, J. LOU, GREEN DAY (B. JOE, GREEN DAY)	Green Day		6
20	22	19		**WE BE BURNIN'** · D. THOMAS, M. JARRETT, A. SALVADORES, (S. PHENRIQUES, S. MARSDEN, D. THOMAS, M. JARRETT, C. MARSH, C. CUNNINGHAM)	Sean Paul		6
21	13	12		**ONE WISH** · R. JERKINS (RAY J, R. JERKINS, F. JERKINS III, L. DANIELS)	Ray J		12
22	20	17		**I'M SPRUNG** · T-PAIN (F. NAJM)	T-Pain		6
23	23	21		**HUNG UP** · MADONNA, S. PRICE (MADONNA, S. PRICE, B. ARDERSSON, B. ULVAEUS)	Madonna		7
24	16	15		**I THINK THEY LIKE ME** · J. WILLINGHAM, J. WILLINGHAM, B. TILLER, D. HUNT, J. DUPRI, S. HARRIS, J. ALSTON)	Dem Franchize Boyz Feat. Jermaine Dupri, Da Brat & Bow Wow		16
25	24	23		**YOU'RE BEAUTIFUL** · T. ROTHROCK, J. BLUNT, S. SKARBEK, A. GHOST)	James Blunt		22
26	30	29		**YOU AND ME** · J. ALAGIA (J. WADE, J. COLE)	Lifehouse	●	5
27	12	20		**BE WITHOUT YOU** · B. M. COX (M. J. BLIGE, B. M. COX, J. PERRY, J. AUSTIN)	Mary J. Blige		12
28	32	30		**FEEL GOOD INC** · DANGER MOUSE, GORILLAZ, COX, DRING, (GORILLAZ, DE LA SOUL)	Gorillaz		14
29	37	45		**DON'T CHA** · GEE-LO, T. CALLAWAY, T. SMITH)	The Pussycat Dolls Featuring Busta Rhymes		2
30	34	38		**HONKY TONK BADONKADONK** · D. HUFF, (N. HOUSER, D. DAVIDSON, J. JOHNSON)	Trace Adkins		30
31	33	31		**JESUS, TAKE THE WHEEL** · M. BRIGHT, (B. JAMES, H. LINDSEY, G. SAMPSON)	Carrie Underwood		31
32	40	51		**UNWRITTEN** · W. RODRIGUES, O. BRISEBOIS, (R. BEDINGFIELD, O. BRISEBOIS, W. RODRIGUES)	Natasha Bedingfield		32
33	26	47		**UNPREDICTABLE** · J. JONSIN, BIG O, H. LILLY, (H. LILLY, JR., J. SCHEFFER, D. BAKER, C. BRIDGES)	Jamie Foxx Featuring Ludacris		26
34	75	92		**BOYFRIEND** · J. SHANKS, (A. SIMPSON, K. DIOGUARDI, J. SHANKS)	Ashlee Simpson		19
35	20	25		**LUXURIOUS** · N. HOOPER, T. KANAL, (G. STEFANI, T. KANAL, R. ISLEY, O. ISLEY, R. ISLEY, J. ISLEY, M. ISLEY, C. JASPER)	Gwen Stefani		21
36	56	76		**L.O.V.E.** · J. SHANKS, (A. SIMPSON, K. DIOGUARDI, J. SHANKS)	Ashlee Simpson		36
37	44	50	40	GG/AIRPLAY · **WE BELONG TOGETHER** · [illegible]	Mariah Carey	■	1
38	38	32		**FIREMAN** · DOE BOYS (D. CARTER, D. ZAYAS)	Lil' Wayne		32
39	43	48		**GEORGIA** · VUDU (M. MCALLISTER, C. BRIDGES, O. CRAWFORD, S. JOHNSON, H. CARMICHAEL, S. GORRELL)	Ludacris & Field Mob Featuring Jamie Foxx		39
40	35	28		**HEARD 'EM SAY** · K. WEST, J. BRION (K. WEST, A. LEVINE, M. MASSER, G. GOFFIN)	Kanye West Featuring Adam Levine		26
41	27	18		**HERE WE GO** · J. JONSIN, BIG O, (T. MOSES, J. SCHEFFER, D. BAKER, J. HARRIS III, T. LEWIS, S. I. SCIPIO)	Trina Featuring Kelly Rowland		17
42	42	41		**SHAKE IT OFF** · J. DUPRI, M. CAREY, B. M. COX (M. CAREY, J. DUPRI, B. M. COX, J. AUSTIN)	Mariah Carey		2
43	36	36		**IF IT'S LOVIN' THAT YOU WANT** · POKE & TONE, SPANADOR (J. C. OLIVER, S. J. BARNES, M. RIDDICK, A. MOSELY, S. LARDCK, L. PARKER)	Rihanna		36
44	41	43		**TURN IT UP** · S. STORCH (S. STORCH, H. SERIKI, W. WATSON)	Chemillionaire Featuring Lil' Flip		41
45	25	26		**SO SICK** · STARGATE (S. SMITH, T. E. HERMANSEN, M. ERIKSEN)	Ne-Yo		25
46	45	39		**MUST BE DOIN' SOMETHIN' RIGHT** · C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington		39
47	51	46		**WINDOW SHOPPER** · C. STYLES, SIRE (C. J. JACKSON, JR., T. CRAWFORD, J. H. TURNBULL, B. MARLEY)	50 Cent		20
48	48	64		**NASTY GIRL** · JAZZE PHA (C. WALLACE, S. JORDAN, S. COMBS, C. HAYNES, B. CASEY, B. CASEY, L. WATSON)	The Notorious B.I.G. Feat. Diddy, Nelly, Jagged Edge & Avery Storm		48
49	50	44		**TEQUILA MAKES HER CLOTHES FALL OFF** · B. CANNON, (B. HANNAN, J. W. WIGGINS)	Joe Nichols		32
50	46	57		**BETTER DAYS** · G. BALLARD, (J. RZEZNIK)	Goo Goo Dolls		36
51	49	40		**COME A LITTLE CLOSER** · B. BEAVERS, (B. BEAVERS, O. BENTLEY)	Dierks Bentley		31
52	61	70		**PUMP IT** · WILL.I.AM, (W. ADAMS, A. PINEDA, T. VAN MUSSER, S. FERGUSON, R. ROUBANIS)	The Black Eyed Peas		52
53	39	35		**KRYPTONITE (I'M ON IT)** · THE BEAT BULLIES, (N. REDDICK, N. SHERWOOD, A. PATTON, M. RENDER, C. ANDREWS, K. PBAILEY)	Purple Ribbon All-Stars		35
54	62	61		**PERFECT SITUATION** · R. RUBIN, (R. CUOMO)	Weezer		54
55	57	58		**BOONDOCKS** · W. KIRKPATRICK, LITTLE BIG TOWN, (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town		55
56	53	55		**EVERYTIME WE TOUCH** · M. REUTER, Y. PEIFER, (P. RISAVY, M. REILLY, S. MACKILLOP)	Cascada		53
57	60	63		**HYPNOTIZE** · R. RUBIN, O. MALAKIAN, (O. MALAKIAN, S. TANKIAN)	System Of A Down		57
58	76	99		**HAVE A NICE DAY** · J. SHANKS, J. BON JOVI, R. SAMBORA, (J. BON JOVI, R. SAMBORA, J. SHANKS)	Bon Jovi		53
59	58	53		**LIKE WE NEVER LOVED AT ALL** · D. HUFF, HILL, (J. RICH, S. SAX, V. MCGEHEE)	Faith Hill		45
60	70	78		**BAT COUNTRY** · MUDROCK, AVENGED SEVENFOLD, (AVENGED SEVERFOLD)	Avenged Sevenfold		60
61	54	52		**SHAKE THAT** · EMINEM, (M. MATHERS, L. RESTO, S. KIRG, N. O. HALE)	Eminem Featuring Nate Dogg		52
62	RE-ENTRY			**CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)** · D. WELLS, N. DIOGUARDI, L. LOHAN, N. DIOGUARDI, D. WELLS)	Lindsay Lohan		57
63	47	34		**I SHOULD HAVE CHEATED** · D. JONES, R. FAIR, (D. T. JONES, Q. PARKER, K. K. COLE)	Keyshia Cole		30
64	71	89		**YO (EXCUSE ME MISS)** · A. HARRIS, V. DAVIS, (A. HARRIS, V. DAVIS, J. AUSTIN)	Chris Brown		64
65	89	74		**SEASONS OF LOVE** · R. CAVALLO, (J. LARSON)	Cast Of Rent		33
66	74	65		**TWISTED TRANSISTOR** · KORN, THE MATRIX, (KORN, L. CHRISTY, S. SPOCK, G. EDWARDS)	Korn		64
67	63	60		**SOUL MEETS BODY** · C. WALLA, (B. GIBBARD)	Death Cab For Cutie		60
68	55	49		**UNBREAKABLE** · A. COLETTI, [illegible], K. WESTM, LILLY, JR., G. DLEIN)	Alicia Keys		34
69	68	73		**FRESH AZIMIZ** · J. DUPRI, LOC, (J. DUPRI, J. PHILLIPS)	Bow Wow Featuring J-Kwon & Jermaine Dupri		68
70	83	94		**REMEDY** · B. MARLETTE, (S. MORGAN)	Seether		70
71	59	54		**SHE LET HERSELF GO** · T. BROWN, G. STRAIT, (K. K. PHILLIPS, O. DILLON)	Georgia Strait		54
72	52	42		**GIRL TONITE** · J. JONSIN, BIG O, C. MITCHELL, R. JONES, O. BAKER, J. SCHEFFER, M. RILEY, JR., G. STOZIER)	Twista Featuring Tray Songz		14
73	80	61		**DON'T BOTHER** · S. MEBARAK, R. L. MENDEZ, (S. MEBARAK, R. L. CHRISTY, S. SPOCK, D. EDWARDS)	Shakira		42
74	65	62		**WHEN I GET WHERE I'M GOING** · F. ROGERS, (R. RUTHERFORD, G. TEREN)	Brad Paisley Featuring Dolly Parton		62
75	73	87		**I'M N LUV (WIT A STRIPPER)** · T-PAIN, (F. NAJM, M. JONES)	T-Pain Featuring Mike Jones		73
76	66	56		**WHO YOU'D BE TODAY** · B. CANNON, M. CHESNEY, (B. LUTHER, A. MAYO)	Kenny Chesney		37
77	98	–		**SKIN (SARABETH)** · RASCAL FLATTS, M. BRIGHT, M. WILLIAMS, (O. JOHNSON, J. HENRY)	Rascal Flatts		42
78	86	90		**KEROSENE** · M. WRUCKE, F. LIDDELL, (M. LAMBERT)	Miranda Lambert		78
79	92	–		**WHO I AM HATES WHO I'VE BEEN** · M. THIESSEN, M. L. TOWNSEND, (M. THIESSEN)	Reliant K		78
80	67	67		**TOUCH IT** · SWIZZ BEATZ, (T. SMITH, K. DEAN)	Busta Rhymes		67
81	79	69		**MISS ME BABY** · R. WRIGHT, C. CAGLE, (C. CAGLE, M. POWELL)	Chris Cagle		67
82	76	82		**DOA** · N. RASKULINECZ, FOO FIGHTERS, (FOO FIGHTERS)	Foo Fighters		68
83	69	72		**RODEO** · COOL D. DRE, (JUVENILE, A. LYONS, M. VALENZANO, R. KELLY)	Juvenile		69
84	HOT SHOT DEBUT		1	**THE GHOST OF YOU** · M. BENSON, (MY CHEMICAL ROMANCE)	My Chemical Romance		84
85	72	66		**ROMPE** · MONSERRATE, DJ URBA, S. FISHER, (R. AYALA, V. CABRERA)	Daddy Yankee		66
86	93	91		**PRESIDENTIAL** · J. SMITH, (S. P. JOSEPH, J. GRIDSBY, J. H. SMITH, C. LOVE, L. JEFFERSON, J. PHILLIPS, W. HOLMES)	YoungBloodZ		61
87	97	–		**DARE** · DANGER MOUSE, GORILLAZ, (DORILLAZ)	Gorillaz Featuring Shaun Ryder		87
88	81	75		**BETTER LIFE** · O. HUFF, K. URBAN, (R. MARK, K. URBAN)	Keith Urban		44
89	RE-ENTRY			**COMIN' TO YOUR CITY** · J. RICH, (B. KENNY, P. WORLEY, (B. KENNY, J. RICH)	Big & Rich		72
90	88	84		**MORE THAN WORDS** · M. PEREZ, (M. BETTENCOURT, G. CHERONE)	Frankie J		25
91	64	71		**SHAKE** · MR. COLLIPARK, (M. CRODNS, D. HOLMES, E. JACKSON, P. SCOTT, A. PEREZ, D. RRANZ)	Ying Yang Twins Featuring Pitbull		41
92	85	78		**JUST MIGHT (MAKE ME BELIEVE)** · G. FUNDIS, (K. HALL)	Sugarland		78
93	82	80		**SAVE ME** · T. BATTAGLIA, (B. SMITH, T. BATTAGLIA)	Shinedown		72
94	RE-ENTRY			**BEST I EVER HAD** · M. WRIGHT, (M. SCANNELL)	Gary Allan		51
95	RE-ENTRY			**STRICKEN** · JOHNNY K, DISTURBED, (DISTURBED)	Disturbed		95
96	90	86		**TONIGHT I WANNA CRY** · O. HUFF, K. URBAN, (M. POWELL, K. URBAN)	Keith Urban		86
97	RE-ENTRY			**FIX YOU** · COLDPLAY, (G. BERRYMAN, W. CHAMPION, J. BUCKLAND, C. MARTIN)	Coldplay	■	60
98	RE-ENTRY			**PRETTY VEGAS** · D. CHAMBERS, (A. FARRISS, J. SENNISON)	INXS		37
99	87	83		**LOOKING FOR YOU** · S. MARTIN, C. GOODEY, (K. FRANKLIN, PRUSHEN, C. MIMS, S. BROWN, F. WASHINGTON)	Kirk Franklin		74
100	77	68		**GOTTA GO** · T. TAYLOR, (T. NEVERSON, T. TAYLOR, M. SMITH)	Trey Songz		67



The No. 1 title on Hot Digital Songs, Laffy Taffy, moves to No. 1 on Pop 100.

Post-holiday-week airplay gains usually favor such older titles as these former top 10s. Young digital market also leans toward the familiar during this tracking period.



All titles on the County chart, including Adkins', earn bullets as stations put away Christmas music.

For seventh straight year, Top AC song (No. 4 on recurrent chart) wins post-holiday corner awards, formats return to normal programming.

Song, at No. 9 on Adult Top 40 chart, is band's first top 10 on an adult-based Billboard list.

BETWEEN THE BULLETS · silvio@billboard.com

DIGITAL SURGE IGNITES 'LAFF' RIOT

DL4 becomes the biggest beneficiary of a record-setting digital sales week, as 175,000 downloads for "Laffy Taffy" shatters Hot Digital Songs' previous peak. All songs in the upper reaches of The Billboard Hot 100 posted triple-digit-percentage digital increases, but the 224% gain for "Laffy Taffy" distances it from other chart contenders. "So Sick" by Ne-Yo, highlighted a week ago as the highest-ranked Hot 100 song not yet sold digitally, gains 5% in audience. But at No. 45, it is left behind by a host of digital-ready songs.



—Silvio Pietroluongo

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. **HOT DIGITAL SONGS:** Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. **ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK:** 79 adult top 40 stations, 63 adult contemporary stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems — SALES DATA COMPILED BY Nielsen SoundScan

Billboard HOT 100 — JAN 14 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 3 WKS DON'T FORGET ABOUT US — MARIAH CAREY (ISLAND/IDJMG)
2	2	20	RUN IT! — CHRIS BROWN (JIVE/ZOMBA)
3	3	10	GRILLZ — NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
4	10	6	SO SICK — NE-YO (DEF JAM/IDJMG)
5	4	16	ONE WISH — RAY J (KNOCKOUT/SANCTUARY)
6	8	19	BECAUSE OF YOU — KELLY CLARKSON (RCA/RMG)
7	6	9	BE WITHOUT YOU — MARY J. BLIGE (GEFFEN)
8	9	9	CHECK ON IT — BEYONCE FEAT. SLIM THUG (COLUMBIA)
9	5	13	STICKWITU — THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
10	7	13	THERE IT GO! (THE WHISTLE SONG) — JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
11	11	19	I THINK THEY LIKE ME — DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
12	12	19	PHOTOGRAPH — NICKELBACK (ROADRUNNER/IDJMG)
13	15	25	GOLD DIGGER — KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
14	16	20	I'M SPRUNG — T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
15	13	17	LAFFY TAFFY — D4L (DEEMONEY/ASYLUM/ATLANTIC)
16	14	15	HERE WE GO — TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
17	17	16	STAY FLY — THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
18	20	7	UNPREDICTABLE — JAMIE FOXX FEAT. LUDACRIS (J/RMG)
19	18	20	SOUL SURVIVOR — YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
20	19	18	WE BE BURNIN' — SEAN PAUL (VP/ATLANTIC)
21	21	20	MY HUMPS — THE BLACK EYED PEAS (A&M/INTERSCOPE)
22	30	35	YOU AND ME — LIFEHOUSE (GEFFEN)
23	22	11	LUXURIOUS — GWEN STEFANI (INTERSCOPE)
24	24	8	KRYPTONITE (I'M ON IT) — PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
25	23	19	SUGAR, WE'RE GOIN' DOWN — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
26	25	15	I SHOULD HAVE CHEATED — KEYSHIA COLE (A&M/INTERSCOPE)
27	29	25	SHAKE IT OFF — MARIAH CAREY (ISLAND/IDJMG)
28	38	40	WE BELONG TOGETHER — MARIAH CAREY (ISLAND/IDJMG)
29	28	11	IF IT'S LOVIN' THAT YOU WANT — RIHANNA (SRP/DEF JAM/IDJMG)
30	31	17	UNBREAKABLE — ALICIA KEYS (J/RMG)
31	28	8	WHEN I'M GONE — EMINEM (SHADY/AFTERMATH/INTERSCOPE)
32	36	8	JESUS, TAKE THE WHEEL — CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RLG)
33	27	19	GIRL TONITE — TWISTA FEAT. TREY SONGZ (ATLANTIC)
34	37	12	SHE LET HERSELF GO — GEORGE STRAIT (MCA NASHVILLE)
35	39	10	MUST BE DOIN' SOMETHIN' RIGHT — BILLY CURRINGTON (MERCURY)
36	32	7	DIRTY LITTLE SECRET — THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
37	34	9	TURN IT UP — CHAMILLIONAIRE FEATURING LIL' FLIP (UNIVERSAL/UMRG)
38	33	8	FIREMAN — LIL WAYNE (CASH MONEY/UMRG)
39	45	13	GOOD RIDE COWBOY — GARTH BROOKS (PEARL/LYRIC STREET)
40	41	20	WAKE ME UP WHEN SEPTEMBER ENDS — GREEN DAY (REPRISE)
41	40	21	SHAKE — YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
42	48	29	BEVERLY HILLS — WEEZER (GEFFEN)
43	43	5	DANCE, DANCE — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
44	49	9	HONKY TONK BADONKADONK — TRACE ADKINS (CAPITOL (NASHVILLE))
45	47	14	COME A LITTLE CLOSER — DIERKS BENTLEY (CAPITOL (NASHVILLE))
46	35	11	HEARD 'EM SAY — KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
47	42	22	FEEL GOOD INC — GORILLAZ (PARLOPHONE/VIRGIN)
48	51	7	LOOKING FOR YOU — KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
49	59	5	WHEN I GET WHERE I'M GOING — BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
50	52	14	TEQUILA MAKES HER CLOTHES FALL OFF — JOE NICHOLS (UNIVERSAL SOUTH)

1,029 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 12 WKS PHOTOGRAPH — NICKELBACK (ROADRUNNER/IDJMG)	★
2	2	15	BECAUSE OF YOU — KELLY CLARKSON (RCA/RMG)	★
3	3	15	BETTER DAYS — GOO GOO DOLLS (WARNER BROS.)	★
4	4	17	WAKE ME UP WHEN SEPTEMBER ENDS — GREEN DAY (REPRISE)	★
5	5	17	YOU'RE BEAUTIFUL — JAMES BLUNT (CUSTARD/ATLANTIC)	
6	6	40	YOU AND ME — LIFEHOUSE (GEFFEN)	
7	7	21	SHE SAYS — HOWIE DAY (EPIC)	★
8	8	8	EVER THE SAME — ROB THOMAS (MELISMA/ATLANTIC)	★
9	9	8	PRETTY VEGAS — INXS (BURNETT/EPIC)	★
10	10	12	CRAZY — ALANIS MORISSETTE (MAVERICK/REPRISE)	
11	12	29	YOU'LL THINK OF ME — KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	★
12	11	23	HAVE A NICE DAY — BON JOVI (ISLAND/IDJMG)	★
13	13	24	BEVERLY HILLS — WEEZER (GEFFEN)	
14	14	22	GOOD IS GOOD — SHERYL CROW (A&M/INTERSCOPE)	★
15	15	20	RIGHT HERE — STAIND (FLIP/ATLANTIC)	
16	18	10	SUGAR, WE'RE GOIN' DOWN — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
17	17	11	HUNG UP — MADONNA (WARNER BROS.)	
18	19	10	IN THE ROUGH — ANNA NALICK (COLUMBIA)	
19	19	16	I'M FEELING YOU — SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	
20	22	13	HOW DO YOU LOVE? — COLLECTIVE SOUL (EL)	★
21	21	9	OVER MY HEAD (CABLE CAR) — THE FRAY (EPIC)	
22	23	7	CAB — TRAIN (COLUMBIA)	
23	20	21	FEEL GOOD INC — GORILLAZ (PARLOPHONE/VIRGIN)	
24	24	16	BAD DAY — DANIEL POWTER (WARNER BROS.)	
25	27	4	JUST FEEL BETTER — SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	13	47	#1 18 WKS LONELY NO MORE — ROB THOMAS (MELISMA/ATLANTIC)	★
2	15	50	HOME — MICHAEL BUBLE (143/REPRISE)	★
3	10	28	YOU AND ME — LIFEHOUSE (GEFFEN)	
4	17	21	YOU'RE BEAUTIFUL — JAMES BLUNT (CUSTARD/ATLANTIC)	
5	12	18	I'M FEELING YOU — SANTANA FEAT. MICHELLE BRANCH & THE WRECKERS (ARISTA/RMG)	★
6	24	20	WINDOW TO MY HEART — JON SECADA (BIG3)	★
7	23	12	BECAUSE OF YOU — KELLY CLARKSON (RCA/RMG)	
8	2	16	BEAUTIFUL — JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)	★
9	30	18	SAY WHAT YOU WILL — ERIC CLAPTON (DUCK/REPRISE)	
10	28	13	I RUN FOR LIFE — MELISSA ETHERIDGE (ISLAND/IDJMG)	
11	31	20	HELD — NATALIE GRANT (CURB)	
12	-	9	AMARANTINE — ENYA (REPRISE)	★
13	-	9	WAKE ME UP WHEN SEPTEMBER ENDS — GREEN DAY (REPRISE)	
14	-	12	TIME AFTER TIME — CYNDI LAUPER FEAT. SARAH MCLACHLAN (DAYLIGHT/EPIC)	
15	-	11	WHERE IS YOUR HEART TONIGHT — JORDAN KNIGHT (TRANS CONTINENTAL)	
16	-	15	PERFECT LOVE — SIMPLY RED (SIMPLYRED.COM/VERVE FORECAST/VERVE)	
17	-	19	FOREVER — VERTICAL HORIZON (HYBRID)	
18	26	15	GOOD IS GOOD — SHERYL CROW (A&M/INTERSCOPE)	
19	-	5	I'VE GOT A CRUSH ON YOU — ROD STEWART FEAT. DIANA ROSS (J/RMG)	
20	-	3	EVER THE SAME — ROB THOMAS (MELISMA/ATLANTIC)	
21	20	8	BETTER DAYS — GOO GOO DOLLS (WARNER BROS.)	
22	-	14	LIKE WE NEVER LOVED AT ALL — FAITH HILL (WARNER/CURB/WARNER BROS.)	
23	-	14	COOL — GWEN STEFANI (INTERSCOPE)	
24	-	8	REMEMBERING YOU — STEVEN CURTIS CHAPMAN (WALDEN MEDIA/EMI REACTIVE)	
25	-	11	DREAMLAND — BRUCE HORNSBY FEAT. ELTON JOHN (COLUMBIA)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	12	#1 2 WKS LAFFY TAFFY — D4L (DEEMONEY/ASYLUM/ATLANTIC)	
2	5	17	PHOTOGRAPH — NICKELBACK (ROADRUNNER/IDJMG)	2
3	4	19	GOLD DIGGER — KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
4	6	22	MY HUMPS — THE BLACK EYED PEAS (A&M/INTERSCOPE)	
5	7	11	DANCE, DANCE — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
6	3	6	GRILLZ — NELLY FEAT. PAUL WALL, ALI & GIPP (FO' REEL/DERRTY/UMRG)	
7	10	15	RUN IT! — CHRIS BROWN (JIVE/ZOMBA)	●
8	14	25	DIRTY LITTLE SECRET — THE ALL AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
9	9	11	STICKWITU — THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
10	15	29	SUGAR, WE'RE GOIN' DOWN — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	8	7	CHECK ON IT — BEYONCE FEAT. SLIM THUG (COLUMBIA)	
12	19	40	BEVERLY HILLS — WEEZER (GEFFEN)	●
13	17	12	THERE IT GO! (THE WHISTLE SONG) — JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
14	19	14	SOUL SURVIVOR — YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
15	2	3	DON'T FORGET ABOUT US — MARIAH CAREY (ISLAND/IDJMG)	
16	16	6	WHEN I'M GONE — EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
17	22	21	WAKE ME UP WHEN SEPTEMBER ENDS — GREEN DAY (REPRISE)	
18	13	11	HUNG UP — MADONNA (WARNER BROS.)	
19	20	19	BECAUSE OF YOU — KELLY CLARKSON (RCA/RMG)	
20	11	10	YOU'RE BEAUTIFUL — JAMES BLUNT (CUSTARD/ATLANTIC)	
21	21	14	STAY FLY — THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
22	23	34	FEEL GOOD INC — GORILLAZ (PARLOPHONE/VIRGIN)	
23	25	34	DON'T CHA — THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
24	24	18	WE BE BURNIN' — SEAN PAUL (VP/ATLANTIC)	
25	33	42	HOLLABACK GIRL — GWEN STEFANI (INTERSCOPE)	5
26	26	46	YOU AND ME — LIFEHOUSE (GEFFEN)	●
27	30	13	I'M SPRUNG — T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
28	44	17	BOYFRIEND — ASHLEE SIMPSON (GEFFEN)	
29	29	9	HONKY TONK BADONKADONK — TRACE ADKINS (CAPITOL (NASHVILLE))	
30	52	23	JUST THE GIRL — THE CLICK FIVE (LAVA)	■
31	32	6	UNWRITTEN — NATASHA BEDINGFIELD (EPIC)	
32	35	8	L.O.V.E. — ASHLEE SIMPSON (GEFFEN)	
33	39	57	SINCE U BEEN GONE — KELLY CLARKSON (RCA/RMG)	4
34	36	12	I THINK THEY LIKE ME — DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
35	34	22	LOSE YOURSELF — EMINEM (SHADY/INTERSCOPE)	■
36	45	54	MR. BRIGHTSIDE — THE KILLERS (ISLAND/IDJMG)	3
37	27	3	GEORGIA — LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)	
38	31	9	JESUS, TAKE THE WHEEL — CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
39	47	9	ONE WISH — RAY J (KNOCKOUT/SANCTUARY)	
40	56	81	YEAH! — USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	3
41	68	29	LOSE CONTROL — MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	2
42	60	35	HOLIDAY — GREEN DAY (REPRISE)	
43	48	36	BEHIND THESE HAZEL EYES — KELLY CLARKSON (RCA/RMG)	2
44	66	52	BOULEVARD OF BROKEN DREAMS — GREEN DAY (REPRISE)	3
45	57	20	JESUS WALKS — KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	●
46	28	3	BE WITHOUT YOU — MARY J. BLIGE (GEFFEN)	
47	49	8	FIREMAN — LIL WAYNE (CASH MONEY/UMRG)	
48	63	30	PON DE REPLAY — RIHANNA (SRP/DEF JAM/IDJMG)	
49	40	8	HEARD 'EM SAY — KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	
50	-	49	1, 2 STEP — CIARA (SHO'NUFF/MUSICLINE/LAFACE/ZOMBA)	3
51	-	43	AMERICAN IDIOT — GREEN DAY (REPRISE)	■
52	-	38	SWITCH — WILL SMITH (OVERBROOK/INTERSCOPE)	3
53	-	37	SCARS — PAPA ROACH (EL TONAL/GEFFEN)	■
54	51	3	PERFECT SITUATION — WEEZER (GEFFEN)	
55	62	9	WINDOW SHOPPER — 50 CENT (G-UNIT/INTERSCOPE)	
56	-	56	LET'S GET IT STARTED — THE BLACK EYED PEAS (A&M/INTERSCOPE)	2
57	43	9	LUXURIOUS — GWEN STEFANI (INTERSCOPE)	
58	70	32	WE BELONG TOGETHER — MARIAH CAREY (ISLAND/IDJMG)	3
59	42	4	EVERYTIME WE TOUCH — CASCADA (ROBBINS)	
60	-	7	CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER) — LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)	
61	37	13	BETTER DAYS — GOO GOO DOLLS (WARNER BROS.)	
62	-	5	HAVE A NICE DAY — BON JOVI (ISLAND/IDJMG)	
63	41	2	NASTY GIRL — THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	
64	-	33	BEST OF YOU — FOO FIGHTERS (ROSWELL/RCA/RMG)	2
65	-	15	PUMP IT — THE BLACK EYED PEAS (A&M/INTERSCOPE)	
66	46	2	UNPREDICTABLE — JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
67	-	42	COLLIDE — HOWIE DAY (EPIC)	2
68	61	8	TURN IT UP — CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	
69	58	10	TEQUILA MAKES HER CLOTHES FALL OFF — JOE NICHOLS (UNIVERSAL SOUTH)	
70	-	34	DON'T PHUNK WITH MY HEART — THE BLACK EYED PEAS (A&M/INTERSCOPE)	●
71	73	8	HYPNOTIZE — SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
72	74	34	BLESS THE BROKEN ROAD — RASCAL FLATTS (LYRIC STREET)	■
73	-	5	BAT COUNTRY — AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
74	-	40	1985 — BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	2
75	-	25	HELENA (SO LONG & GOODNIGHT) — MY CHEMICAL ROMANCE (REPRISE)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 6 WKS DOA — FOO FIGHTERS (ROSWELL/RCA/RMG)	★
2	3	20	SAVE ME — SHINEDOWN (ATLANTIC)	
3	2	13	HYPNOTIZE — SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	★
4	5	13	PERFECT SITUATION — WEEZER (GEFFEN)	
5	4	24	ONLY — NINE INCH NAILS (NOTHING/INTERSCOPE)	★
6	8	9	TALK — COLDPLAY (CAPITOL)	
7	7	19	BAT COUNTRY — AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
8	8	20	SOUL MEETS BODY — DEATH CAB FOR CUTIE (ATLANTIC)	
9	9	15	TWISTED TRANSISTOR — KORN (VIRGIN)	★
10	11	21	WASTELAND — 10 YEARS (REPUBLIC/UNIVERSAL/UMRG)	
11	10	13	THE GHOST OF YOU — MY CHEMICAL ROMANCE (REPRISE)	★
12	12	37	FEEL GOOD INC — GORILLAZ (PARLOPHONE/VIRGIN)	
13	14	9	DANCE, DANCE — FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
14	13	9	KING WITHOUT A CROWN — MATISYAHU (JDUB/OR/EPIC)	
15	15	14	JUICEBOX — THE STROKES (RCA/RMG)	
16	16	10	DARE — GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	
17	18	7	OUT OF EXILE — AUDIOSLAVE (EPIC/INTERSCOPE)	
18	17	23	STRICKEN — DISTURBED (REPRISE)	
19	21	7	LIGHTS AND SOUNDS — YELLOWCARD (CAPITOL)	
20	19	10	FALLING — STAIND (FLIP/ATLANTIC)	★
21	22	11	BOM BOM BOM — LIVING THINGS (JIVE/ZOMBA)	
22	20	15	THE SUFFERING — COHEED AND CAMBRIA (EQUAL VISION/COLUMBIA)	
23	26	3	EVERY DAY IS EXACTLY THE SAME — NINE INCH NAILS (NOTHING/INTERSCOPE)	
24	24	8	ANIMALS — NICKELBACK (ROADRUNNER/IDJMG)	
25	25	5	SPEAK EASY — 311 (VOLCANO/ZOMBA)	

JAN 14 2006

POP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	4	20	**PHOTOGRAPH** (1 WK) NICKELBACK (ROADRUNNER/IDJMG)
2	1	18	**RUN IT!** CHRIS BROWN (JIVE/ZOMBA)
3	6	12	**LAFFY TAFFY** D4L (DEEMONEY ASYLUM/ATLANTIC)
4	6	19	**GOLD DIGGER** KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
5	2	14	**STICKWITU** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	9	24	**MY HUMPS** THE BLACK EYED PEAS (A&M/INTERSCOPE)
7	11	25	**DIRTY LITTLE SECRET** THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
8	12	12	**DANCE, DANCE** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
9	7	10	**CHECK ON IT** BEYONCE FEAT. SLIM THUG (COLUMBIA)
10	3	13	**DON'T FORGET ABOUT US** MARIAH CAREY (ISLAND/IDJMG)
11	10	30	**SUGAR, WE'RE GOIN' DOWN** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	13	8	**GRILLZ** NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' NEEL/UMRG)
13	5	23	**BECAUSE OF YOU** KELLY CLARKSON (RCA/RMG)
14	22	40	**BEVERLY HILLS** WEEZER (GEFFEN)
15	14	8	**WHEN I'M GONE** EMINEM (SHADY/AFTERMATH/INTERSCOPE)
16	16	15	**SOUL SURVIVOR** YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
17	18	13	**THERE IT GO! (THE WHISTLE SONG)** JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
10	29	22	**WAKE ME UP WHEN SEPTEMBER ENDS** GREEN DAY (REPRISE)
19	17	19	**WE BE BURNIN'** SEAN PAUL (VP/ATLANTIC)
20	21	17	**HUNG UP** MADONNA (WARNER BROS.)
21	19	17	**I'M SPRUNG** T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
22	26	39	**FEEL GOOD INC** GORILLAZ (PARLOPHONE/VIRGIN)
23	23	49	**YOU AND ME** LIFEHOUSE (GEFFEN)
24	24	15	**STAY FLY** THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
25	27	10	**UNWRITTEN** NATASHA BEDINGFIELD (EPIC)
26	25	10	**YOU'RE BEAUTIFUL** JAMES BLUNT (CUSTARD/ATLANTIC)
27	15	14	**IF IT'S LOVIN' THAT YOU WANT** RIHANNA (SRP/DEF JAM/IDJMG)
28	28	12	**ONE WISH** RAY J (KNOCKOUT/SANCTUARY)
29	20	13	**LUXURIOUS** GWEN STEFANI (INTERSCOPE)
30	35	6	**L.O.V.E.** ASHLEE SIMPSON (GEFFEN)
31	43	27	**JUST THE GIRL** THE CLICK FIVE (LAVA)
32	51	17	**BOYFRIEND** ASHLEE SIMPSON (GEFFEN)
33	40	10	**HONKY TONK BADONKADONK** TRACE ADKINS (CAPITOL NASHVILLE)
34	36	13	**I THINK THEY LIKE ME** DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
35	32	28	**PUMP IT** THE BLACK EYED PEAS (A&M/INTERSCOPE)
36	38	3	**GEORGIA** LUDACRIS & FIELD MOB FEAT. JAMIE FOXX (DTP/IDJMG)
37	33	26	**SHAKE IT OFF** MARIAH CAREY (ISLAND/IDJMG)
38	31	8	**EVERYTIME WE TOUCH** CASCADA (ROBBINS)
39	44	9	**JESUS, TAKE THE WHEEL** CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
40	30	13	**HERE WE GO** TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
41	41	13	**HEARD 'EM SAY** KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)
42	39	4	**BE WITHOUT YOU** MARY J. BLIGE (GEFFEN)
43	56	5	**FIREMAN** LIL' WAYNE (CASH MONEY/UMRG)
44	55	5	**PERFECT SITUATION** WEEZER (GEFFEN)
45	60	6	**WINDOW SHOPPER** 50 CENT (G UNIT/INTERSCOPE)
46	37	22	**YOUR BODY** PRETTY RICKY (ATLANTIC)
47	47	15	**BETTER DAYS** GOO GOO DOLLS (WARNER BROS.)
48	57	6	**TURN IT UP** CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
49	63	16	**HAVE A NICE DAY** BON JOVI (ISLAND/IDJMG)
50	73	8	**CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER)** LINDSAY LOHAN (CASABLANCA/UNIVERSAL/UMRG)
51	50	3	**NASTY GIRL** THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)
52	52	23	**LIKE YOU** BOW WOW FEAT. CIANA (COLUMBIA)
53	49	26	**BELLY DANCER (BANANZA)** AKON (SRC/UNIVERSAL/UMRG)
54	53	2	**UNPREDICTABLE** JAMIE FOXX FEAT. LUDACRIS (J/RMG)
55	59	24	**DON'T LIE** THE BLACK EYED PEAS (A&M/INTERSCOPE)
56	54	24	**YOU'LL THINK OF ME** KEITH URBAN (CAPITOL NASHVILLE)
57	48	7	**WHO I AM HATES WHO I'VE BEEN** RELIENT K (GOTEE/CAPITOL)
58	42	12	**DON'T BOTHER** SHAKIRA (EPIC)
59	45	4	**SHAKE THAT** EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
60	62	10	**TEQUILA MAKES HER CLOTHES FALL OFF** JOE NICHOLS (UNIVERSAL SOUTH)
61	69	11	**HYPNOTIZE** SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
62	74	10	**BAT COUNTRY** AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
63	34	4	**SO SICK** NE-YO (DEF JAM/IDJMG)
64	65	15	**SEASONS OF LOVE** CAST OF RENT (WARNER BROS.)
65	72	8	**BOONDOCKS** LITTLE BIG TOWN (EQUITY)
66	64	11	**MUST BE DOIN' SOMETHIN' RIGHT** BILLY CURRINGTON (MERCURY)
67	46	19	**MORE THAN WORDS** FRANKIE J (COLUMBIA)
68	60	14	**COME A LITTLE CLOSER** DIERKS BENTLEY (CAPITOL NASHVILLE)
69	79	30	**COOL** GWEN STEFANI (INTERSCOPE)
70	71	11	**LIKE WE NEVER LOVED AT ALL** FAITH HILL (WARNER CURB WRN/WARNER BROS.)
71	61	20	**SOUL MEETS BODY** DEATH CAB FOR CUTIE (ATLANTIC)
72	60	6	**TWISTED TRANSISTOR** KORN (VIRGIN)
73	78	3	**REMEDY** SEETHER (WIND-UP)
74	67	10	**SKIN (SARABETH)** NASCAL FLATTS (LYRIC STREET)
75	84	23	**PLAY** DAVID BANNER (SRC/UNIVERSAL/UMRG)
76	67	22	**RIGHT HERE** STAIND (FLIP/ATLANTIC)
77	94	2	**YO (EXCUSE ME MISS)** CHRIS BROWN (JIVE/ZOMBA)
78	–	4	**THE GHDST OF YOU** MY CHEMICAL ROMANCE (REPRISE)
79	85	5	**KRYPTONITE (I'M ON IT)** PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
80	58	3	**WALK AWAY** KELLY CLARKSON (RCA/RMG)
81	82	10	**DARE** GORILLAZ FEAT. SHAUN RYDEN (PARLOPHONE/VIRGIN)
82	96	2	**KEROSENE** MIRANDA LAMBERT (EPIC (NASHVILLE))
83	99	2	**FRESH AZIMIZ** BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
84	83	19	**FIX YOU** COLDPLAY (CAPITOL)
85	76	6	**CATCH YOUR WAVE** THE CLICK FIVE (LAVA)
86	88	19	**STARS** SWITCHFOOT (COLUMBIA)
87	97	3	**PRESIDENTIAL** YOUNGBLOODZ (LAFACE/ZOMBA)
88	–	3	**COMIN' TO YOUR CITY** BIG & RICH (WARNER BROS. (NASHVILLE/WRN))
89	–	1	**I'M N LUV (WIT A STRIPPER)** T-PAIN FEAT. MIKE JOBES (KONVICT MUZIK/JIVE/ZOMBA)
90	–	15	**BEST I EVER HAD** GARY ALLAN (MCA NASHVILLE)
91	77	5	**GIRL NEXT DOOR** SAVING JANE (ALERT/TOUCAN COVE)
92	66	10	**CRAWLING BACK TO YOU** BACKSTREET BOYS (JIVE/ZOMBA)
93	81	10	**WELCOME 2 DETROIT** TRICK TRICK FEAT. EMINEM (WONDERBOY/MOTOWN/UMRG)
94	91	14	**WHO YOU'D BE TODAY** KENNY CHESNEY (BNA)
95	–	2	**DOA** FOO FIGHTERS (ROSWELL/RCA/RMG)
96	75	3	**BEEP** THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
97	100	3	**TOUCH IT** BUSTA RHYMES (AFTERMATH/INTERSCOPE)
98	–	3	**LIGHTS AND SOUNDS** YELLOWCARD (CAPITOL)
99	88	4	**WHEN I GET WHERE I'M GOING** BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
100	–	1	**MISS ME BABY** CHRIS CAGLE (CAPITOL NASHVILLE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PERFORMER
1	1	16	**RUN IT!** (6 WKS) CHRIS BROWN (JIVE/ZOMBA)	
2	2	14	**STICKWITU** THE PUSSYCAT DOLLS (A&M INTERSCOPE)	
3	3	22	**BECAUSE OF YOU** KELLY CLARKSON (RCA/RMG)	☆
4	4	14	**DON'T FORGET ABOUT US** MARIAH CAREY (ISLAND/IDJMG)	☆
5	5	18	**PHOTOGRAPH** NICKELBACK (ROADRUNNER/IDJMG)	☆
6	6	10	**CHECK ON IT** BEYONCE FEAT. SLIM THUG (COLUMBIA)	
7	7	18	**GOLD DIGGER** KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
8	6	14	**IF IT'S LOVIN' THAT YOU WANT** RIHANNA (SRP/DEF JAM/IDJMG)	
9	10	13	**DIRTY LITTLE SECRET** THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
10	9	19	**SUGAR, WE'RE GOIN' DOWN** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	11	21	**MY HUMPS** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
12	13	8	**WHEN I'M GONE** EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
13	14	15	**I'M SPRUNG** T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	
14	12	13	**LUXURIOUS** GWEN STEFANI (INTERSCOPE)	
15	15	15	**WE BE BURNIN'** SEAN PAUL (VP/ATLANTIC)	
16	19	4	**SO SICK** NE-YO (DEF JAM/IDJMG)	
17	18	7	**DANCE, DANCE** FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	22	35	**YOU AND ME** LIFEHOUSE (GEFFEN)	☆
19	16	8	**LAFFY TAFFY** D4L (DEEMONEY ASYLUM/ATLANTIC)	
20	23	8	**UNWRITTEN** NATASHA BEDINGFIELD (EPIC)	☆
21	17	9	**HERE WE GO** TRINA FEAT. KEELY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	
22	20	13	**SOUL SURVIVOR** YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
23	21	7	**ONE WISH** RAY J (KNOCKOUT/SANCTUARY)	☆
24	26	29	**BEVERLY HILLS** WEEZER (GEFFEN)	
25	25	5	**PUMP IT** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
26	24	5	**THERE IT GO! (THE WHISTLE SONG)** JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
27	28	25	**SHAKE IT OFF** MARIAH CAREY (ISLAND/IDJMG)	☆
28	27	22	**FEEL GOOD INC** GORILLAZ (PARLOPHONE/VIRGIN)	
29	29	7	**STAY FLY** THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
30	31	19	**MORE THAN WORDS** FRANKIE J (COLUMBIA)	
31	33	20	**WAKE ME UP WHEN SEPTEMBER ENDS** GREEN DAY (REPRISE)	☆
32	32	20	**YOUR BODY** PRETTY RICKY (ATLANTIC)	
33	30	5	**EVERYTIME WE TOUCH** CASCADA (ROBBINS)	☆
34	35	3	**WALK AWAY** KELLY CLARKSON (RCA/RMG)	☆
35	34	4	**GRILLZ** NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' NEEL/UMRG)	
36	36	11	**HUNG UP** MADONNA (WARNER BROS.)	
37	37	27	**BELLY DANCER (BANANZA)** AKON (SRC/UNIVERSAL/UMRG)	
38	39	4	**WHO I AM HATES WHO I'VE BEEN** RELIENT K (GOTEE/CAPITOL)	☆
39	42	2	**L.O.V.E.** ASHLEE SIMPSON (GEFFEN)	☆
40	40	9	**CRAWLING BACK TO YOU** BACKSTREET BOYS (JIVE/ZOMBA)	☆
41	41	12	**SHAKE** YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
42	43	20	**LIKE YOU** BOW WOW FEAT. CIARA (COLUMBIA)	
43	38	12	**DON'T BOTHER** SHAKIRA (EPIC)	
44	49	24	**DON'T LIE** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
45	44	3	**SHAKE THAT** EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
46	48	2	**RIGHT HERE** STAIND (FLIP/ATLANTIC)	
47	45	2	**BEEP** THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
48	48	2	**GIRL NEXT DOOR** SAVING JANE (ALERT/TOUCAN COVE)	☆
49	47	25	**JUST THE GIRL** THE CLICK FIVE (LAVA)	☆
50	–	26	**COOL** GWEN STEFANI (INTERSCOPE)	☆

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	**HUNG UP** (4 WKS) MADONNA (WARNER BROS.)
2	4	3	**JUICEBOX** THE STROKES (RCA/RMG)
3	8	2	**TE AMO CORAZON** PRINCE (NPG/UNIVERSAL/UMRG)
4	1	29	**INSIDE YOUR HEAVEN/VEHICLE** BO BICE (RCA/RMG)
5	7	6	**ONE WISH** RAY J (KNOCKOUT/SANCTUARY)
6	10	16	**RUN IT!** CHRIS BROWN (JIVE/ZOMBA)
7	9	14	**I THINK THEY LIKE ME** DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
8	2	30	**INSIDE YOUR HEAVEN/INDEPENDENCE DAY** CARRIE UNDERWOOD (ARISTA/RMG)
9	12	47	**WE WILL BECOME SILHOUETTES/BE STILL MY HEART** THE POSTAL SERVICE (SUB POP)
10	16	16	**GO CRAZY** YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
11	6	26	**REDNECK 12 DAYS OF CHRISTMAS/HERE'S YOUR SIGN CHRISTMAS** JEFF FOXWORTHY GILL ENGVALL (WARNER BROS. (NASHVILLE)/WRN)
12	13	29	**LONELY** AKON (SRC/UNIVERSAL/UMRG)
13	5	35	**OICHE CHIUM (SILENT NIGHT)** ERYA (REPRISE)
14	30	7	**IT'S YOU** URBAN MYSTIC (SOBE/WARNER BROS.)
15	18	9	**NUMBER 1** GOLDFHAPP (MUTE)
16	11	5	**AMARANTINE** ENYA (REPRISE/WARNER BROS.)
17	25	16	**THERE IT GO! (THE WHISTLE SONG)** JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
18	22	21	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)
19	14	10	**TEAR YOU APART** SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
20	35	43	**LUA** BRIGHT EYES (SADDLE CREEK)
21	34	20	**WE BE BURNIN'** SEAN PAUL (VP/ATLANTIC)
22	19	4	**I AM NOT MY HAIR** INDIA.ARIE (MOTOWN/UMRG)
23	24	9	**S.S.T.** PRINCE (NPG/COLUMBIA)
24	23	37	**DON'T CHA** THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
25	20	40	**IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)** R. KELLY (JIVE/ZOMBA)

☆ HITPREDICTOR

DATA PROVIDED BY HITPREDICTOR.COM

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release

ARTIST/Title/LABEL (Score) — Chart Rank

POP 100 AIRPLAY

☆ KELLY CLARKSON Walk Away RMG (83.6) — 34

ADULT TOP 40

Dirty Little Secret INTERSCOPE (78.1) — 6
When I'm Gone INTERSCOPE (84 0) — 12
Dance, Dance IDJMG (92 5) — 17
Unwritten EPIC (79.2) — 20
One Wish SANCTUARY (80 9) — 23
Everytime We Touch ROBBINS (79 0) — 33
Who I Am Hates Who I've Been CAPITOL (71.6) — 39
L.O.V.E. GEFFEN (67 6) — 30
Girl Next Door ALERT (65 4) — 46
Just Feel Better RMG (79.1)

ADULT TOP 40

Better Days WARNER BROS. (86.2) — 3
She Says EPIC (70 4) — 7
Ever The Same ATLANTIC (84 5) — 6
Pretty Vegas EPIC (65.6) — 9
Have A Nice Day IDJMG (85 0) — 12
Sugar, We're Going Down IDJMG (71.1) — 19
How Do You Love? EL (71.9) — 20
Our Last Night ARTEMIS (85 9) — 30

Landing Is London (All I Think About Is You) UMRG (78.2) — 32
Unwritten EPIC (65.6) — 33

ADULT CONTEMPORARY

I'm Feeling You RMG (66.7) — 5
Window To My Heart BNA (66 4) — 6
Amarantine REPRISE (72.4) — 12
I Will Not Be Broken CAPITOL (80 0) — 29

MODERN ROCK

Twisted Transistor VIRGIN (71.6) — 9

The Ghost Of You REPRISE (69.4) — 11
Dance, Dance IDJMG (71.1) — 13
Jesus Of Suburbia REPRISE (75.2) — 27
Paperthin Hymn ERM (66 6)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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TOP R&B/HIP-HOP ALBUMS

This Week	Last Week	2 Weeks Ago	Weeks On Chart	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	Cert	Peak Position
1	2	81	3	#1 1 WK **JAMIE FOXX** J 71779*/RMG (18.98)	Unpredictable		1
2	1	73	2	**MARY J. BLIGE** MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.68)	The Breakthrough		1
3	3	—	2	**THE NOTORIOUS B.I.G.** BAD BOY 83885*/AG (18.98)	Duets: The Final Chapter		3
4	7	2	4	**LIL' WAYNE** CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
5	4	3	4	**EMINEM** SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
6	5	6	5	**CHRIS BROWN** JIVE 82876/ZOMBA (18.98)	Chris Brown		1
7	6	5	38	**MARIAH CAREY** ISLAND 005784*/IDJMG (13.98)	The Emancipation Of Mimi	■5	1
8	8	1	3	**LUDACRIS AND DTP** DTP/DEF JAM 005786*/IDJMG (13.98)	Ludacris Presents...Disturbing The Peace		1
9	13	10	5	**JUELZ SANTANA** DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98)	What The Game's Been Missing!		1
10	9	4	9	**ANTHONY HAMILTON** SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
11	20	15	6	**CHAMILLIONAIRE** UNIVERSAL 005421*/UMRG (13.98)	The Sound Of Revenge	●	2
12	18	16	20	**YOUNG JEEZY** CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
13	11	9	9	**SOUNDTRACK** G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	■	1
14	10	3	30	**THE BLACK EYED PEAS** A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	■3	1
15	12	12	10	**DESTINY'S CHILD** COLUMBIA 87765/SONY MUSIC (18.98)	#1's	■	1
16	HOT SHOT DEBUT		1	**YING YANG TWINS** COLLIPARK 2790/TVT (11.98 CD/DVD)	U.S.A. Still United		16
17	14	11	18	**KANYE WEST** ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	■2	1
18	15	13	28	**KEYSHIA COLE** A&M 003554*/INTERSCOPE (13.98)	The Way It Is	●	2
19	19	18	6	**NELLY** FO' REEL/DERRTY 005825*/UMRG (13.98)	Sweatsuit		6
20	25	17	4	**T-PAIN** KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		6
21	22	21	8	**D4L** DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
22	26	7	8	**YOUNGBLOODZ** LAFACE 73175*/ZOMBA (18.98)	Ev'rybody Know Me		7
23	17	19	16	**THE PUSSYCAT DOLLS** A&M 005374/INTERSCOPE (13.98)	PCD	●	7
24	31	26	14	**THREE 6 MAFIA** HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98)	Most Known Unknown	●	1
25	28	25	11	**BUN-B** RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
26	16	14	12	**ALICIA KEYS** J 67424/RMG (18.98)	Unplugged		1
27	24	23	8	**FLOETRY** ERVINGWONDER/GEFFEN 005809/INTERSCOPE (13.98)	Flo' Ology		2
28	21	20	13	**KIRK FRANKLIN** FO YO SOUL/GOSPO CENTRIC 71819/ZOMBA (18.98)	Hero	●	4
29	35	24	6	**PURPLE RIBBON ALL-STARS** PURPLE RIBBON 12207/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
30	32	33	14	**SEAN PAUL** VP/ATLANTIC 83798*/AG (18.98)	The Trinity	●	4
31	34	29	16	**PAUL WALL** SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	■	1
32	NEW		1	**GOAPELE** SKYBLAZE/COLUMBIA 92810/SONY MUSIC (11.98)	Change It All		32
33	39	37	13	**TRINA** SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Glamorest Life		2
34	44	30	7	**PITBULL** DIAZ BROTHERS 2750/TVT (11.98 CD/DVD)	Money Is Still A Major Issue		4
35	38	28	7	**GINUWINE** EPIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
36	30	31	23	**TREY SONGZ** SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
37	27	27	16	**RAY J** KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
38	40	39	72	**LYFE JENNINGS** COLUMBIA 90940/SONY MUSIC (12.98)	Lyfe 268-192	●	7
39	23	22	25	**BOW WOW** COLUMBIA 93505*/SONY MUSIC (18.98)	Wanted	■	3
40	NEW		1	**TRICK-TRICK** WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.		40
41	37	32	16	**CHARLIE WILSON** JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
42	49	48	13	**TWISTA** ATLANTIC 83820*/AG (18.98)	The Day After	●	1
43	47	45	16	**DAMIAN "JR. GONG" MARLEY** GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
44	29	34	11	**STEVIE WONDER** MOTOWN 002402/UMRG (13.98)	A Time To Love	●	2
45	33	40	14	**TONI BRAXTON** BLACKGROUND 005441/UMRG (13.98)	Libra	●	2
46	36	35	4	**ASHANTI** THE INC. 005824*/IDJMG (13.98)	Collectables By Ashanti		18
47	42	43	22	**PRETTY RICKY** ATLANTIC 83786/AG (18.98)	Bluestars	●	5
48	90	86	28	GREATEST GAINER **LEELA JAMES** WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
49	48	49	18	**RIHANNA** SRP/DEF JAM 004837/IDJMG (13.98)	Music Of The Sun		6
50	50	50	44	**50 CENT** SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	■5	1
51	45	47	33	**KEM** MOTOWN 004232/UMRG (13.98)	Album II	●	1
52	58	58	37	**MIKE JONES** SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?	■	1
53	41	38	18	**YOLANDA ADAMS** ELEKTRA/ATLANTIC 83769/AG (18.98)	Day By Day		4
54	55	56	14	**LIL' KIM** QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
55	67	66	32	**COMMON** G.O.O.D./GEFFEN 004870*/INTERSCOPE (13.98/8.98)	Be	●	1
56	65	63	13	**DWELE** VIRGIN 71410 (17.98)	Some Kinda...		10
57	57	53	7	**R. KELLY** JIVE 74688/ZOMBA (19.98)	Remix City Volume 1		14
58	59	55	27	**R. KELLY** JIVE 70214/ZOMBA (18.98/12.98)	TP.3 Reloaded	■	1
59	43	42	56	**CIARA** SHO'NUFF/MUSICLINE/LAFACE 62816*/ZOMBA (18.98/12.98)	Goodies	■2	1
60	70	72	30	**BONE THUGS-N-HARMONY** RUTHLESS 25423 (18.98)	Greatest Hits		30
61	69	64	27	**YING YANG TWINS** COLLIPARK 2520*/TVT (17.98/11.98)	U.S.A.: United State Of Atlanta	■	1
62	51	54	14	**SOUNDTRACK** VERITY 71620/ZOMBA (18.98)	The Gospel		22
63	56	60	53	**JOHN LEGEND** G.O.O.D./COLUMBIA 92778*/SONY MUSIC (18.98)	Get Lifted	■	1
64	76	62	12	**WARREN G** HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		16
65	73	75	7	**VARIOUS ARTISTS** TVT 2505 (18.98)	Crunk Hits		32
66	48	46	15	**VARIOUS ARTISTS** J 60412*/RMG (18.98)	So Amazing: An All-Star Tribute To Luther Vandross		1
67	96	—	17	PACE SETTER **TONY YAYO** G-UNIT 004873*/INTERSCOPE (13.98/8.98)	Thoughts Of A Predicate Felon		2
68	53	57	82	**USHER** LAFACE 63982/ZOMBA (18.98/12.98)	Confessions	■9	1
69	88	71	8	**SHEEK LOUCH** D-BLOCK 5833/KOCH (17.98)	After Taxes		3
70	RE-ENTRY		8	**THREE 6 MAFIA** HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
71	68	70	32	**MARQUES HOUSTON** T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
72	71	41	3	**VARIOUS ARTISTS** KOCH 5869 (18.98)	Funkmaster Flex: Car Show Tour		41
73	91	85	16	**DAVID BANNER** SRC/UNIVERSAL 004975*/UMRG (13.98)	Certified		3
74	64	59	25	**ERIC BENET** FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
75	82	84	16	**SOUNDTRACK** MUSIC WORLD/FOX/SANCTUARY URBAN 87539/SANCTUARY (18.98)	Roll Bounce: The Album		51

» FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

This Week	Last Week	Weeks On Chart	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	Cert
1	1	85	#1 47 WKS **GEORGE THOROGOOD & THE DESTROYERS** CAPITOL 98430	Greatest Hits: 30 Years Of Rock	●
2	2	12	**SUSAN TEDESCHI** VERVE FORECAST 005111/VG	Hope And Desire	
3	3	16	**B.B. KING** GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
4	6	14	**BUDDY GUY** SILVERTONE 72426/ZOMBA	Bring 'Em In	
5	4	42	**B.B. KING** GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
6	5	19	**DELBERT MCCLINTON** NEW WEST 6079	Cost Of Living	
7	7	14	**BETTYE LAVETTE** ANTI- 86772*/EPITAPH	I've Got My Own Hell To Raise	
8	6	17	**NORTH MISSISSIPPI ALLSTARS** ATO 21511*	Electric Blue Watermelon	
9	12	87	**AEROSMITH** COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	●
10	14	39	**VARIOUS ARTISTS** MADACY 50799	Best Of Blues: 50 Hits	
11	9	88	**ERIC CLAPTON** DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	●
12	10	48	**ERIC CLAPTON** DUCK/REPRISE 48926/WARNER BROS.	Sessions For Robert J	
13	11	60	**SUSAN TEDESCHI** NEW WEST 6065	Live From Austin TX	
14	13	3	**SUSAN TEDESCHI** TONE-COOL 51781/ARTEMIS	The Best Of Susan Tedeschi	
15	RE-ENTRY		**BLUES BROTHERS** FLASHBACK 73234	Gimme Some Lovin' & Other Hits	

BETWEEN THE BULLETS rgeorge@billboard.com

YING YANG REMIX 'UNITED STATE'

Ying Yang Twins open at No. 16 with Hot Shot Debut stripes on Top R&B/Hip-Hop Albums for the latest adaptation of their "United State of Atlanta" release.



The CD/DVD combo of "U.S.A. Still United" also claims No. 45, with 35,000 scans, on The Billboard 200.

Included are five previously unreleased tracks, a Mr. Collipark remix of "Wait (The Whisper Song)" and "Ms. New Booty," the duo's collaboration from the upcoming Bubba Sparxx album. The bonus DVD offers live performances and behind-the-scenes footage.

To date, "United State of Atlanta" and its "Chopped & Screwed" companion have sold 891,000 copies.

—*Raphael George*

See Charts Legend for rules and explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** 145 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

JAN 14 2006

R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	**BE WITHOUT YOU** (2 WKS) MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
2	2	13	**DON'T FORGET ABOUT US** MARIAH CAREY (ISLAND/IDJMG)	☆
3	3	11	**GRILLZ** NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)	☆
4	5	13	**UNPREDICTABLE** JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
5	4	25	**I THINK THEY LIKE ME** DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
6	8	19	**ONE WISH** RAY J (KNOCKOUT/SANCTUARY)	☆
7	7	24	**RUN IT!** CHRIS BROWN (JIVE/ZOMBA)	
8	6	19	**I SHOULD HAVE CHEATED** KEYSHIA COLE (A&M/INTERSCOPE)	☆
9	9	15	**KRYPTONITE (I'M ON IT)** PURPLE RIBBON ALL STARS (PURPLE RIBBON/VIRGIN)	
10	11	21	**UNBREAKABLE** ALICIA KEYS (J/RMG)	☆
11	10	20	**THERE IT GO! (THE WHISTLE SONG)** JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
12	12	9	**SO SICK** NE-YO (DEF JAM/IDJMG)	☆
13	13	23	**GIRL TONITE** TWISTA FEAT. TREY SONGZ (ATLANTIC)	☆
14	14	17	**HERE WE GO** TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
15	15	14	**FIREMAN** LIL WAYNE (CASH MONEY/UMRG)	
16	16	14	**GOTTA GO** TREY SONGZ (SONG BOOK/ATLANTIC)	
17	19	7	**CHECK ON IT** BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
18	17	12	**HEARD 'EM SAY** KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
19	24	16	**LOOKING FOR YOU** KIRK FRANKLIN (10 YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
20	20	22	**I'M SPRUNG** T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
21	18	24	**STAY FLY** THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
22	25	46	**MUST BE NICE** LYFE JENNINGS (COLUMBIA/SUM)	☆
23	22	26	**SHAKE IT OFF** MARIAH CAREY (ISLAND/IDJMG)	☆
24	21	23	**SOUL SURVIVOR** YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
25	23	22	**LAFFY TAFFY** D4L (DEEMONEY/ASYLUM/ATLANTIC)	
26	30	6	**YO (EXCUSE ME MISS)** CHRIS BROWN (JIVE/ZOMBA)	
27	26	12	**TOUCH IT** BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
28	28	7	**NASTY GIRL** THE NOTORIOUS N.I.G. (BAD BOY/ATLANTIC)	
29	35	27	**GOLD DIGGER** KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
30	31	6	**LEAN WIT IT, ROCK WIT IT** DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
31	29	6	**FRESH AZIMIZ** BOW WOW FEAT. J-KWON N JERMAINE DUPRI (COLUMBIA/SUM)	☆
32	27	9	**RODEO** JUVENILE (UTP/ATLANTIC)	☆
33	38	10	**IN MY MIND** HEATHER HEADLEY (RCA/RMG)	
34	36	26	**LIKE YOU** BOW WOW FEAT. CIARA (COLUMBIA/SUM)	☆
35	41	42	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)	☆
36	37	8	**MAGIC** CHARLIE WILSON (JIVE/ZOMBA)	
37	32	18	**WE BE BURNIN'** SEAN PAUL (VP/ATLANTIC)	☆
38	43	40	**GOTTA GO GOTTA LEAVE (TIRED)** VIVIAN GREEN (COLUMBIA/SUM)	
39	40	4	**I'M N LUV (WIT A STRIPPER)** T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
40	33	19	**TURN IT UP** CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	
41	46	33	**CHARLIE LAST NAME: WILSON** CHARLIE WILSON (JIVE/ZOMBA)	☆
42	34	12	**WINDOW SHOPPER** 50 CENT (G-UNIT/INTERSCOPE)	
43	44	14	**EVERYTIME I THINK ABOUT HER** JAHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)	
44	39	7	**GEORGIA** LUDACRIS & FIELD MOB (DTP/IDJMG)	☆
45	42	22	**SLOW WIND** R. KELLY (JIVE/ZOMBA)	☆
46	47	25	**FIND YOUR WAY (BACK IN MY LIFE)** KEMI (MOTOWN/UMRG)	
47	49	10	**TRU LOVE** FAITH EVANS (CAPITOL)	
48	48	13	**WHERE WOULD I BE (THE QUESTION)** KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	
49	45	4	**MY HOOD** YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	
50	51	10	**CAN'T LET GO** ANTHONY HAMILTON (SO SO DEF/ZOMBA)	

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	**UNBREAKABLE** (6 WKS) ALICIA KEYS (J/RMG)
2	3	10	**MAGIC** CHARLIE WILSON (JIVE/ZOMBA)
3	2	23	**I WANNA BE LOVED** ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
4	6	14	**IN MY MIND** HEATHER HEADLEY (RCA/RMG)
5	5	7	**BE WITHOUT YOU** MARY J. BLIGE (GEFFEN/INTERSCOPE)
6	7	30	**FIND YOUR WAY (BACK IN MY LIFE)** KEMI (MOTOWN/UMRG)
7	4	37	**GOTTA GO GOTTA LEAVE (TIRED)** VIVIAN GREEN (COLUMBIA/SUM)
2	8	18	**LOOKING FOR YOU** KIRK FRANKLIN (10 YO SOUL/GOSPO CENTRIC/ZOMBA)
9	8	16	**GROWN & SEXY** BABYFACE (ARISTA/RMG)
10	10	33	**CHARLIE LAST NAME: WILSON** CHARLIE WILSON (JIVE/ZOMBA)
11	12	34	**MUST BE NICE** LYFE JENNINGS (COLUMBIA/SUM)
12	11	36	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)
13	14	19	**SHAKE IT OFF** MARIAH CAREY (ISLAND/IDJMG)
14	13	52	**I CAN'T STOP LOVING YOU** KEMI (MOTOWN/UMRG)
15	15	20	**WHERE WOULD I BE (THE QUESTION)** KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)
16	16	10	**TRU LOVE** FAITH EVANS (CAPITOL)
17	18	16	**CRAZY LOVE** WILL DOWNING (GRP/VERVE)
18	20	5	**CAN'T LET GO** ANTHONY HAMILTON (SO SO DEF/ZOMBA)
19	23	5	**I AM NOT MY HAIR** INDIA.ARIE (MOTOWN/UMRG)
20	19	6	**TO YOU** EARTH, WIND N FIRE (SANCTUARY)
21	22	14	**TRIPPIN' (THAT'S THE WAY LOVE WORKS)** TONI BRAXTON (BLACKGROUND/RMG)
22	24	13	**EVERYTIME I THINK ABOUT HER** JAHEIM FEAT. JADAKISS (DIVINE MILL/WARNER BROS.)
23	21	20	**YES I'M READY** JEFFREY OSBORNE (KOCH)
24	25	7	**DON'T FORGET ABOUT US** MARIAH CAREY (ISLAND/IDJMG)
25	26	7	**CURSED** VIVIAN GREEN (COLUMBIA/SUM)

HOT R&B/HIP HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	5	7	**IT'S YOU** (4 WKS) URBAN MYSTIC (SOBE/WARNER BROS.)
2	1	24	**RUN IT!** CHRIS BROWN (JIVE/ZOMBA)
3	3	6	**ONE WISH** RAY J (KNOCKOUT/SANCTUARY)
4	2	14	**I THINK THEY LIKE ME** DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
5	4	2	**TE AMO CORAZON** PRINCE (NPG/UNIVERSAL/UMRG)
6	7	7	**NO STRINGS** LOLA (SUBJECT/WARNER BROS.)
7	–	1	**RAIN'S FALLIN'** STORMTROOPERZ (IMPERIAL ENTERTAINMENT)
8	9	2	**WHAT YOU GOT** VIRGINIA'S FRONTLINE FEATURING PORSHEA (CNI ENTERTAINMENT)
9	6	2	**ALWAYS** SPADE RIPPER (HUSSLE LIFE)
10	8	4	**I AM NOT MY HAIR** INDIA.ARIE (MOTOWN/UMRG)
11	18	21	**WE CAN HANDLE THAT** SLICK 23 (MANGINI WEAR)
12	14	16	**GO CRAZY** YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
13	19	10	**DON'T TEST US** MR. POOKIE (CRAWL 2 BAWL/BOSS)
14	17	8	**GRILLZ** NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UMRG)
15	15	19	**BACK TOGETHER AGAIN** MELI'SA MORGAN N FREDDIE JACKSON (LU ANN/ORPHEUS)
16	20	8	**GHETTO LUV** MIKE WATTS INTRODUCING NASAN (WATTS)
17	10	2	**CHECK ON IT** BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)
18	12	6	**CLAP** CINQUE (BIG GRIP)
19	22	4	**CONCEITEO (THERE'S SOMETHING ABOUT REMY)** REMY MA (TERROR SQUAD/SRC/UMRG)
20	13	10	**LAFFY TAFFY** D4L (DEEMONEY/ASYLUM/ATLANTIC)
21	38	11	**TURN IT UP** CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
22	32	6	**UNPREDICTABLE** JAMIE FOXX FEAT. LUDACRIS (J/RMG)
23	21	6	**PADLOCK** STARR BLAZZ (STARR BLAZZ/EMPIRE)
24	24	1	**SHAKE** TING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
25	26	10	**WINDOW SHOPPER/HUSTLER'S AMBITION** 50 CENT (G-UNIT/INTERSCOPE)

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	**GRILLZ** (2 WKS) NELLY FEAT. PAUL WALL, ALI N GIPP (DERRTY/FO' REEL/UMRG)	☆
2	3	12	**DON'T FORGET ABOUT US** MARIAH CAREY (ISLAND/IDJMG)	☆
3	2	22	**RUN IT!** CHRIS BROWN (JIVE/ZOMBA)	
4	4	26	**ONE WISH** RAY J (KNOCKOUT/SANCTUARY)	☆
5	5	12	**THERE IT GO! (THE WHISTLE SONG)** JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
6	8	7	**SO SICK** NE-YO (DEF JAM/IDJMG)	☆
7	8	16	**STAY FLY** THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
8	7	13	**I THINK THEY LIKE ME** DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
9	9	18	**LAFFY TAFFY** D4L (DEEMONEY/ASYLUM/ATLANTIC)	
10	10	14	**STICKWITU** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
11	12	17	**TURN IT UP** CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)	
12	13	8	**CHECK ON IT** BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
13	11	11	**LUXURIOUS** GWEN STEFANI (INTERSCOPE)	
14	14	20	**SOUL SURVIVOR** YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)	
15	16	16	**HERE WE GO** TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)	☆
16	16	23	**I'M SPRUNG** T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)	☆
17	17	24	**MY HUMPS** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
18	19	4	**SHAKE THAT** EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
19	20	7	**RODEO** JUVENILE (UTP/ATLANTIC)	
20	18	8	**WHEN I'M GONE** EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
21	23	5	**UNPREDICTABLE** JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
22	21	13	**HIT THE FLOOR** TWISTA FEAT. PITBULL (ATLANTIC)	
23	26	4	**BE WITHOUT YOU** MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
24	25	3	**I'M N LUV (WIT A STRIPPER)** T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
25	22	18	**WE BE BURNIN'** SEAN PAUL (VP/ATLANTIC)	☆

☆ HITPREDICTOR

DATA PROVIDER BY [redacted]

See chart legend for rules and explanations. Yellow indicates recently tested title, ■ indicates New Release.

ARTIST/Title/LABEL/(Score) — Chart Rank

R&B/HIP-HOP AIRPLAY

KIRK FRANKLIN Looking For You ZOMBA (94.8)	16
[redacted] Be Without You INTERSCOPE (87.8)	1
[redacted] Grillz UMRG (77.8)	3
[redacted] Unpredictable RMG (95.6)	4
[redacted] So Sick IDJMG (81.4)	12
[redacted] Check On It SUM (82.8)	17
[redacted] Touch It INTERSCOPE (68.6)	27
[redacted] Lean Wit It, Rock Wit It VMGM (86.8)	30
[redacted] Tru Love CAPITOL (84.8)	47
[redacted] Better Start Talking ZOMBA (68.5)	–

RHYTHMIC AIRPLAY

[redacted] Grillz UMRG (73.8)	1
[redacted] So Sick IDJMG (88.1)	8
[redacted] I Think They Like Me VMGM (87.2)	8
[redacted] Stickwitu INTERSCOPE (71.4)	10
[redacted] Check On It SUM (91.6)	12
[redacted] Unpredictable RMG (94.7)	21
[redacted] Be Without You INTERSCOPE (94.2)	23
[redacted] Fresh Azimiz SUM (77.0)	28
[redacted] My Hood IDJMG (65.7)	30
[redacted] Temperature ATLANTIC (73.8)	34
[redacted] I Should Have Cheated INTERSCOPE (68.6)	37
[redacted] So Lonely ATLANTIC (82.3)	–
[redacted] Georgia IDJMG (61.4)	–
[redacted] You Know What INTERSCOPE (86.9)	–

ADULT R&B AND RHYTHMIC AIRPLAY: 60 adult R&B stations and 67 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

The most popular singles and tracks, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen Soundscan. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems — SALES DATA COMPILED BY Nielsen SoundScan

Billboard R&B/HIP-HOP

JAN 14 2006

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	1	2	10	#1 (2 WKS) BE WITHOUT YOU B M COX (M J BLIGE B M COX J PERRY J AUSTIN)	Mary J. Blige GEFFEN/INTERSCOPE		1
2	2	1	[illegible]	DON'T FORGET ABOUT US J DUPRI M CAREY B M COX (M CAREY J DUPRI B M COX J AUSTIN)	Mariah Carey ISLAND IDJMG		1
3	3	4	11	GRILLZ J DUPRI L ROC (C HAYNES P SLAYTON J DUPRI J PHILLIPS R HARRISON B KNOWLES K ROWLAND M WILLIAMS S GARRETT C HARRIS D CARTER)	Nelly Featuring Paul Wall, Ali & Gipp DERRTY/FO REEL/UMRG		3
4	4	3	[illegible]	I THINK THEY LIKE ME J WILLINGHAM (J WILLINGHAM B TILLER D HUNT J DUPRI S HARRIS J ALSTON)	Dem Franchize Boyz Featuring Jermaine Dupri, Da Brat & Bow Wow SO SO DEF VIRGIN		1
5	7	9	14	GREATEST GAINER/AIRPLAY UNPREDICTABLE J JONSIN BIG D H LILLY (H LILLY JR J SCHEFFER D BAKER C BRIDGES)	Jamie Foxx Featuring Ludacris J RMG		5
6	5	8	[illegible]	ONE WISH R JERKINS (RAY J R JERKINS F JERKINS III L DANIELS)	Ray J KNOCKOUT/SANCTUARY		3
7	8	9	[illegible]	RUN IT! S STORCH (S STORCH S GARRETT)	Chris Brown JIVE ZOMBA	●	1
8	6	7	[illegible]	I SHOULD HAVE CHEATED D JONES R FAIR (D T JONES G PARKER K COLE)	Keyshia Cole A&M/INTERSCOPE		4
9	9	11	15	KRYPTONITE (I'M ON IT) THE BEAT BULLIES (N REDDICK N SHERWOOD A PATTON M RENDER C ANDREWS K PBAILEY)	Purple Ribbon All-Stars PURPLE RIBBON/VIRGIN		9
10	11	10	21	UNBREAKABLE A COLETTI (A KEYS K WEST H LILLY JR D GLENN)	Alicia Keys J RMG		4
11	10	9	20	THERE IT GO! (THE WHISTLE SONG) D JOSEPH T ANDERSON C YOUNG (L JAMES C YOUNG D JOSEPH T ANDERSON)	Juelz Santana DIPLOMATS DEF JAM IDJMG		6
12	12	14	[illegible]	SO SICK STARGATE (S SMITH T E HERMANSEN M ERIKSEN)	Ne-Yo DEF JAM IDJMG		12
13	13	12	21	GIRL TONITE J JONSIN BIG D (C MITCHELL R JONES D BAKER J SCHEFFER M RILEY JR D STOZIER)	Twista Featuring Trey Songz ATLANTIC		3
14	14	13	17	HERE WE GO J JONSIN BIG D (T MOSES J SCHEFFER D BAKER J HARRIS III T LEWIS S I SCIPIO)	Trina Featuring Kelly Rowland SLIP-N-SLIDE ATLANTIC		9
15	15	16	14	FIREMAN DOE BOYS (D CARTER B ZAYAS)	Lil' Wayne CASH MONEY UMRG		15
16	18	21	7	CHECK ON IT SWIZZ BEATZ B KNOWLES (B KNOWLES K DEAN S GARRETT A BEYINCE S THOMAS)	Beyonce Featuring Slim Thug COLUMBIA/SUM		16
17	16	19	14	GOTTA GO T TAYLOR (T NEVERSON T TAYLOR M SMITH)	Trey Songz SONG BOOK ATLANTIC		16
18	17	17	12	HEARD 'EM SAY K WEST J BRION (K WEST A LEVINE M MASSER G GOFFIN)	Kanye West Featuring Adam Levine ROC-A-FELLA DEF JAM IDJMG		17
19	24	24	17	LOOKING FOR YOU S MARTIN C GODBEY (K FRANKLIN PRUSHEN C MIMS S BROWN F WASHINGTON)	Kirk Franklin FO YO SOUL/GOSPO CENTRIC/ZOMBA		18
20	22	20	[illegible]	I'M SPRUNG T PAIN (F NAJM)	T-Pain KONVICT MUZIK/JIVE/ZOMBA		9
21	20	23	12	LAFFY TAFFY K-RAB (FAND D BUTLER A PARKS L JOHNSON M JOHNSON R SIMS M JONZUN M STARR)	D4L DEEMONEY ASYLUM ATLANTIC		18
22	19	16	[illegible]	STAY FLY DJ PAUL JUICY J (J HOUSTON D CARLTON P BEAUREGARD M GOODWIN D BROWN W HUTCHINSON)	Three 6 Mafia Featuring Young Buck & Eightball & MJG HYPNOTIZE MINDS/COLUMBIA/SUM	●	6
23	25	22	46	MUST BE NICE L JENNINGS (C JENNINGS)	Lyfe Jennings COLUMBIA SUM		5
24	23	29	[illegible]	SHAKE IT OFF J DUPRI M CAREY B M COX (M CAREY J DUPRI B M COX J AUSTIN)	Mariah Carey ISLAND IDJMG		2
25	21	15	[illegible]	SOUL SURVIVOR A THIAM (J JENKINS A THIAM)	Young Jeezy Featuring Akon CORPORATE THUGZ/DEF JAM IDJMG		1
26	30	35	[illegible]	YO (EXCUSE ME MISS) A HARRIS V DAVIS (A HARRIS V DAVIS J AUSTIN)	Chris Brown JIVE ZOMBA		26
27	27	32	12	TOUCH IT SWIZZ BEATZ (T SMITH N DEAN)	Busta Rhymes AFTERMATH/INTERSCOPE		27
28	29	33	7	NASTY GIRL JAZZE PHA (C WALLACE S JORDAN S COMBS C HAYNES B CASEY B CASEY L WATSON)	The Notorious B.I.G. Featuring Diddy, Nelly, Jagged Edge & Avery Storm BAD BOY/ATLANTIC		28
29	36	27	27	GOLD DIGGER K WEST J BRION (K WEST R CHARLES R RICHARD)	Kanye West Featuring Jamie Foxx ROC-A-FELLA/DEF JAM IDJMG		1
30	31	34	[illegible]	LEAN WIT IT, ROCK WIT IT PARLAY AND BUCK (J WILLINGHAM G TILLER B LEVERETTE M GLEATON)	Dem Franchize Boyz Featuring Lil Peanut & Charlay SO SO DEF VIRGIN		30
31	26	26	[illegible]	RODEO COOL & DRE (JUVENILE A LYONS M VALENZANO R KELLY)	Juvenile UTP ATLANTIC		26
32	28	26	[illegible]	FRESH AZIMIZ J DUPRI L ROC (J DUPRI J PHILLIPS)	Bow Wow Featuring J-Kwon & Jermaine Dupri COLUMBIA SUM		20
33	40	36	10	IN MY MIND S SANDERS D RAMSEY (D RAMSEY S SANDERS)	Heather Headley RCA/RMG		33
34	38	38	[illegible]	LIKE YOU J DUPRI B M COX (J DUPRI J AUSTIN J ALSON R BELL R TRESVANT)	Bow Wow Featuring Ciara COLUMBIA SUM		1
35	33	31	[illegible]	TURN IT UP S STORCH (S STORCH H SERIKI W WATSON)	Chamillionaire Featuring Lil' Flip UNIVERSAL/UMRG		31
36	34	43	4	I'M N LUV (WIT A STRIPPER) T-PAIN (F NAJM M JONES)	T-Pain Featuring Mike Jones KONVICT MUZIK/JIVE/ZOMBA		34
37	35	30	[illegible]	WE BE BURNIN' D THOMAS M JARRETT A SAUNDERS (S PHENRIQUES S MARSDEN D THOMAS M JARRETT C MARSH C CUNNINGHAM)	Sean Paul VP/ATLANTIC		17
38	41	39	[illegible]	WE BELONG TOGETHER J DUPRI M CAREY M SEAL (M CAREY J DUPRI M SEAL J AUSTIN D BRISTOL BABYFACE S D JOHNSON B WOMACK P MOTEN S SULLY)	Mariah Carey ISLAND IDJMG	3	1
39	39	42	8	MAGIC R KELLY (R KELLY)	Charlie Wilson JIVE ZOMBA		35
40	42	40	[illegible]	GOTTA GO GOTTA LEAVE (TIRED) J BERVINE J POYSER V S GREEN K PATRICK (V S GREEN J BERVINE)	Vivian Green COLUMBIA SUM		24
41	32	25	12	WINDOW SHOPPER C STYLES SIRE (C J JACKSON JR T CRAWFORD J H TURNBULL B MARLEY)	50 Cent G-UNIT INTERSCOPE		14
42	47	45	[illegible]	CHARLIE LAST NAME: WILSON R KELLY (R KELLY)	Charlie Wilson JIVE/ZOMBA		11
43	37	41	7	GEORGIA VUDU (M MCALLISTER C BRIDGES D CRAWFORD S JOHNSON H CARMICHAEL S GORRELL)	Ludacris & Field Mob Featuring Jamie Foxx DTP IDJMG		37
44	44	50	[illegible]	EVERYTIME I THINK ABOUT HER BINK! (E WILLIAMS J HOAGLAND J PHILLIPS R HARRELL L BROWNLEE L SIMON G REDMOND)	Jaheim Featuring Jadakiss DIVINE MILL/WARNER BROS		38
45	43	37	22	SLOW WIND R KELLY (R KELLY)	R. Kelly JIVE/ZOMBA		30
46	48	48	[illegible]	FIND YOUR WAY (BACK IN MY LIFE) K OWENS C GUNN (K OWENS)	Kem MOTOWN UMRG		37
47	51	49	10	TRU LOVE J DUPRI (J DUPRI J AUSTIN B M COX F EVANS)	Faith Evans CAPITOL		47
48	49	59	[illegible]	SHAKE MR COLLIPARK (M CROOMS D HOLMES E JACKSON P SCOTT A PEREZ G KRANZ)	Ying Yang Twins Featuring Pitbull COLLIPARK TVT		48
49	50	44	13	WHERE WOULD I BE (THE QUESTION) KINDRED THE FAMILY SOUL K PRICE (F DARTZLER A GRAYDON K PRICE G BENSON)	Kindred The Family Soul EPIC/HIDDEN BEACH		44
50	45	61	7	MY HOOD LIL' C (J JENKINS C QUINN C HARRIS L CRUMP)	Young Jeezy CORPORATE THUGZ/DEF JAM IDJMG		45
51	52	52	11	CAN'T LET GO M BATSON (A HAMILTON M BATSON)	Anthony Hamilton SO SO DEF ZOMBA		51
52	58	74	4	LUXURIOUS N HOOPER T KANAL (G STEFANI T KANAL R ISLEY O ISLEY R B ISLEY E J ISLEY M ISLEY C JASPER)	Gwen Stefani INTERSCOPE		52
53	54	63	3	WILLIE BOUNCE J SMITH (O BRYAN J H SMITH)	Elephant Man VP		53
54	53	53	9	HYPOTHETICALLY L JENNINGS (C JENNINGS)	Lyfe Jennings Featuring Fantasia COLUMBIA SUM		49
55	57	64	3	OH YES (AKA 'POSTMAN') HEATMAKERZ (L JAMES G GREEN S THOMAS W GARRETT G DOBBINS R BATEMAN B HOLLAND F GORMAN)	Juelz Santana DIPLOMATS/DEF JAM IDJMG		55
56	55	57	[illegible]	I AM NOT MY HAIR S SANDERS I A SIMPSON D RAMSEY (I SIMPSON S SANDERS D RAMSEY)	India Arie MOTOWN UMRG		55
57	60	54	13	GROWN & SEXY FACE PAGANI (BABYFACE D SIMMONS)	Babyface ARISTA/RMG		54
58	61	56	5	STILL ON IT ARIZUNA SLIM IRV GOTTI (A DOUGLAS J LORENZO M MCGREGOR P SLAYTON C SMITH A BROWN T JUKELSE E MCINTOSH)	Ashanti Featuring Paul Wall & Method Man THE INC IDJMG		56
59	66	73	[illegible]	BETCHA CAN'T DO IT LIKE ME DJ POOH (FAND D BUTLER M ROBINSON C WALKER)	D4L DEEMONEY/ASYLUM/ATLANTIC		59
60	59	58	13	CAN YOU BELIEVE IT J SMITH (J H SMITH D STYLES A THIAM C LOVE L JEFFERSON J PHILLIPS BABYFACE A REID)	Styles P Featuring Akon RUFF RYDERS/INTERSCOPE		31
61	74	-	[illegible]	MS. NEW BOOTY MR COLLIPARK (W MATHIS M CROOMS D ROCK KANE)	Bubba Sparxxx Featuring Ying Yang Twins & Mr. ColliPark NEW SOUTH/PURPLE RIBBON/VIRGIN		61
62	62	68	4	CONCEITED (THERE'S SOMETHING ABOUT REMY) S STORCH (S STORCH)	Remy Ma TERROR SQUAD SRC UMRG		62
63	67	66	[illegible]	LOVE G CURTIS (G CURTIS K COLE)	Keyshia Cole A&M/INTERSCOPE		63
64	83	61	6	GREATEST GAINER/SALES IT'S YOU [illegible]	Urban Mystic SOBE/WARNER BROS		61
65	68	69	[illegible]	STILL IN LOVE O WATSON (T BOLLING O WATSON)	Tyra GG&L		65
66	64	65	4	BEDROOM BOOM MR COLLIPARK (M CROOMS D HOLMES E JACKSON M AVANT M STERLING)	Ying Yang Twins Featuring Avant COLLIPARK TVT		64
67	HOT SHOT DEBUT		1	SNAP YA FINGERS J SMITH (J H SMITH E STEVENS S P JOSEPH)	Lil Jon Featuring E-40 & Sean Paul BME/TVT		67
68	63	64	4	TEMPERATURE R FULLER (S PHENRIQUES A MARSHALL R FULLER)	Sean Paul VP ATLANTIC		63
69	NEW		1	HAVE A PARTY F NASSAR (C J JACKSON JR A JOHNSON K MUCHITA N D ITALE F NASSAR)	Mobb Deep Featuring 50 Cent & Nate Dogg G-UNIT INTERSCOPE		69
70	65	61	4	DO YOUR THING BLIZ (C GILES N WRAY M ARMSTEAD)	Cam'Ron Featuring Nicole Wray DIPLOMATIC MAR ASYLUM		65
71	64	-	18	SOMEONE WATCHING OVER YOU B J EASTMOND G CHAMBERS P GALOSTON (B J EASTMOND G CHAMBERS P GALOSTON)	Yolanda Adams ELEKTRA/ATLANTIC		57
72	69	82	[illegible]	WHOA J ROTEM (K JONES J ROTEM J LOPEZ)	Lil' Kim QUEEN BEE ATLANTIC		69
73	NEW		1	TO YOU B MCKNIGHT (B MCKNIGHT)	Earth, Wind & Fire Featuring Brian McKnight SANCTUARY		73
74	71	71	13	YOU KNOW WHAT J DUPRI M SEAL (M AVANT J DUPRI M SEAL D CARTER)	Avant Featuring Lil' Wayne MAGIC JOHNSON/GEFFEN/INTERSCOPE		58
75	73	83	[illegible]	CRAZY LOVE W DOWNING R RIDEOUT (D THOMPSON N MCNIRNEY)	Will Downing GRP VERVE		73
76	NEW		1	TRAP STAR MR COLLIPARK (J JENKINS M CROOMS)	Young Jeezy CORPORATE THUGZ/DEF JAM IDJMG		76
77	75	60	[illegible]	MY HUMPS WILL I AM (W ADAMS D PAYTON)	The Black Eyed Peas A&M INTERSCOPE		57
78	77	78	10	WHAT IT DO M FRESH (W E WESTON B THOMAS)	Lil' Flip Featuring Mannie Fresh SUCKA FREE/COLUMBIA/SUM		71
79	85	79	4	BETTER START TALKING R LESLIE S GARRETT (R LESLIE S GARRETT J DUPRI)	Donell Jones Featuring Jermaine Dupri LAFACE/ZOMBA		78
80	80	95	5	JUST A TOUCH THE ALCHEMIST (C J JACKSON JR P SLAYTON A MAMAN)	50 Cent Featuring Paul Wall KOCH		72
81	78	72	4	SEX WITH YOU THE UNDERDOGS (H MASON JR D THOMAS E DAWKINS D BABBS S RUSSELL A DIXON)	Marques Houston T U G UNIVERSAL UMRG		72
82	72	80	3	GETTIN' SOME XCEL (B BELL R GUY T SHAW R ODDEN S JORDAN)	Shawnna DTP IDJMG		72
83	78	70	[illegible]	WHEN WE MAKE LOVE C SOLOMON (C SOLOMON E DIXSON)	Ginuwine EPIC/SUM		51
84	70	55	20	AND I ADONIS (C HARRIS T SHROPSHIRE)	Ciara SHO'NUFF/MUSICLINE/LAFACE/ZOMBA		27
85	91	100	4	NOTHING BUT A NUMBER J JONSIN BIG D (D SMITH J SMITH S SMITH M COOPER C MATHIS J SCHEFFER D BAKER)	Pretty Ricky ATLANTIC		85
86	90	79	18	I THINK I LOVE U M CITY (M CITY)	Dwele VIRGIN		53
87	82	75	[illegible]	CAN I HAVE IT LIKE THAT PL WILLIAMS (PL WILLIAMS)	Pharrell Featuring Gwen Stefani STAR TRAK/INTERSCOPE		32
88	79	-	2	TE AMO CORAZON PRINCE (PRINCE)	Prince NPG/UNIVERSAL/UMRG		79
89	93	93	4	TOUCHING JAZZE PHA (P ALEXANDER L CRUMP)	David Banner Featuring Jazze Pha SRC/UNIVERSAL/UMRG		89
90	94	98	10	TRIPPIN' (THAT'S THE WAY LOVE WORKS) B M COX K LEWIS (B M COX K DEAN J AUSTIN T BRAXTON)	Toni Braxton BLACKGROUND UMRG		67
91	86	86	[illegible]	TESTIFY K WEST (L LYNN K WEST A BOND G JOHNSON D PERRY)	Common G O O D /GEFFEN/INTERSCOPE		44
92	RE-ENTRY		9	YOUTH ARE SO COLD MASSIVE B (R BONNER)	Richie Spice MASSIVE B		54
93	RE-ENTRY		[illegible]	YES I'M READY P BROWN (B MASON)	Jeffrey Osborne KOCH		64
94	89	90	5	FIRST LOVE J BHASKER (G MOHLABANE J BHASKER)	Goapele SKYBLAZE/COLUMBIA SUM		88
95	61	-	2	ALWAYS TRANCHILLA (J BONDS)	Spaide R.I.P.P.E.R. HASSLE LIFE		61
96	88	89	6	TEAR IT UP MID NIGHT BLACK (J JENKINS T SEWELL R WHITMAR)	Young Jeezy Featuring Lloyd & Slick Pulla CORPORATE THUGZ/DEF JAM IDJMG		77
97	92	97	[illegible]	NO STRINGS T GAD (LOLA T GAD)	Lola SOBE/WARNER BROS		82
98	87	77	[illegible]	DRAPED UP S WILLIAMS (B J FREEMAN S WILLIAMS)	Bun-B Featuring Lil' Keke RAP A LOT 4 LIFE/ASYLUM		48
99	RE-ENTRY		[illegible]	DIAMONDS ON MY NECK SWIZZ BEATZ (V SMITH K DEAN T SMITH C BROADUS D LAMB M CURRY C WALLACE)	Smitty J/RMG		89
100	NEW		1	RAIN'S FALLIN' THE DOG (J LINDSEY K LINDSEY M BROWN)	Stormtrooperz IMPERIAL ENTERTAINMENT		100



Without an upcoming album to back it up, single was leaked to the Internet in early December. Enters chart with 1 million impressions.



His seventh single to chart from debut album "Let's Get It: Thug Motivation 101," which has sold 1.3 million copies.



Single has best gain in four weeks, one of several Adult R&B songs to rebullet as radio stations return to regular programming.

In its 40th week on the survey, song doubles in audience for Greatest Gainer/Airplay award on Hot 100 (No. 37).



BETWEEN THE BULLETS rgeorge@billboard.com

KEYS EXTENDS RULE OVER ADULT R&B

Alicia Keys embodies the title of her No. 1 track at Adult R&B airplay. In its ninth week at the summit, "Unbreakable" receives the Greatest Gainer airplay badge. The track has 1,691 detections, breaking the single-week record once held by Mariah Carey's "Don't Forget About Us" (1,572).



This marks Keys' sixth No. 1 at the format, tying her with Luther Vandross and Toni Braxton for the most chart-toppers at Adult R&B. But in less than five years, she has amassed more weeks at No. 1. Since August 2001 when "Fallin'" rang the bell, Keys has spent 49 weeks at No. 1, compared with 38 weeks in 11 years for Vandross and 34 weeks during Braxton's 12 years. —*Raphael George*

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JAN 14 2006

SALES DATA COMPILED BY Nielsen SoundScan

COUNTRY Billboard

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	BEST RANK	ARTIST / TITLE (ARTIST'S NUMBER 1 DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POS.
1	1	7	1	**CARRIE UNDERWOOD** SOUTH ANTRIM NASHVILLE TC RETRNG (18.98)	■	1
2	3	3		**JOHNNY CASH** LEGACY/LEGACY/MEGA AMERICAN/LANG 005288 UMG (13.98)	■	2
3	2	2		**KENNY CHESNEY** BNA 73085/BNA (18.98)	■	1
4	4	4		**RASCAL FLATTS** LYRIC STREET 153438 BOLLYWOOD (18.98)	■	1
5	5	7		**FAITH HILL** WARNER BROS. 48784 WRN (18.98)	■	1
6	6	9		**TRACE ADKINS** CAPITOL 94577 (18.98)	■	1
7	11	11		**SUGARLAND** MERCURY 000743 UMRG (13.98)	■	1
8	8	8		**KEITH URBAN** CAPITOL 94576 (18.98)	■	1
9	7	6		**REBA MCENTIRE** MCA 169761/MCA NASHVILLE/UMGN (19.98)		1
10	10	8		**BIG & RICH** WARNER BROS. 48473 WRN (18.98)		1
11	9	5		**MARTINA MCBRIDE** RCA 67965/RCA (18.98)		1
12	14	14		**SOUNDTRACK** HOLLYWOOD 157143 (18.98)		1
13	13	13		**DIERKS BENTLEY** CAPITOL 82473 (18.98) ◆		1
14	16	15		**BILLY CURRINGTON** MERCURY 000743 UMRG (13.98)		1
15	12	12		**GRETCHEN WILSON** EPIC 92680/COLUMBIA NASHVILLE/SME (18.98) ◆		1
16	22	21		**MIRANDA LAMBERT** EPIC 94103/COLUMBIA NASHVILLE/SME (18.98) ◆		2
17	17	18		**BRAD PAISLEY** ARISTA NASHVILLE 74321-87815 (18.98)		1
18	24	27		**MONTGOMERY GENTRY** COLUMBIA 72473/COLUMBIA NASHVILLE/SME (18.98)		1
19	15	18		**BROOKS & DUNN** ARISTA NASHVILLE 74321-87815 (18.98)		1
20	25	24		**LITTLE BIG TOWN** EQUITY 3161 (18.98)		17
21	19	19		**GRETCHEN WILSON** EPIC 92680/COLUMBIA NASHVILLE/SME (18.98) ◆ [R]		1
22	20	20		**SARA EVANS** RCA 67964/RCA (18.98)		1
23	27	26		**BIG & RICH** WARNER BROS. 48535 WRN (16.98)		1
24	21	22		**TOBY KEITH** DEA 86476/SHOW DOG 370733 UMGN (13.98)		1
25	23	23		**JOE NICHOLS** UNIVERSAL SOUTH 153716 (12.98)		2
26	33	30		**JASON ALDEAN** BROKEN BOW 73317 (17.98)		17
27	18	17		**TOBY KEITH** DREAMWORKS 000308 UMGN (13.98)		1
28	26	25		**GARY ALLAN** MCA NASHVILLE 001711 UMGN (13.98)		1
29	32	29		**CHRIS CAGLE** CAPITOL 72301 (18.98)		1
30	28	28		**TIM MCGRAW** CURB 77956 (18.98)		1
31	31	33		**SHANIA TWAIN** MERCURY 000743 UMGN (13.98)		1
32	37	34		**TERRI CLARK** MERCURY 000743 UMRG (13.98)		1
33	30	32		**TRISHA YEARWOOD** MCA NASHVILLE 001708 UMGN (13.98)		1
34	38	39		**MONTGOMERY GENTRY** COLUMBIA 65548 SONY MUSIC (18.98)		1
35	47	46		**KEITH ANDERSON** ARISTA NASHVILLE 82876-74321 (16.98)		1
36	35	35		**KENNY CHESNEY** BNA 86477/BNA (13.98)		1
37	34	31		**GEORGE STRAIT** MCA NASHVILLE 001691 UMGN (21.98)		1
38	42	41		**CRAIG MORGAN** BROKEN BOW 73477 (17.98)		1
39	50	49		**TRACY LAWRENCE** ROUNDER 616661/RNDR (13.98)		1
40	29	31		**GEORGE STRAIT** MCA 169761/MCA NASHVILLE/UMGN (13.98)		1
41	41	42		**JOSH GRACIN** LYRIC STREET 153324/MERCURY/UMGN (18.98)		1
42	45	47		**LEE ANN WOMACK** MCA NASHVILLE 000777 UMGN (13.98)		1
43	46	40		**LEANN RIMES** CURB 78956 (18.98)		1
44	44	43		**BLAKE SHELTON** WARNER BROS. 48278 WRN (16.98)		1
45	36	36		**LARRY THE CABLE GUY** LAFFMOBILE 48852 WRN/WRN (18.98)		1
46	53	58	8	**RAY SCOTT** HIGHER STEP 48852 WRN/WRN (13.98)		28
47	53	50	8	**NEAL MCCOY** VIVA MUSIC 1571 (17.98)		8
48	49	54		**VAN ZANT** CYCLONE 71748 SONY MUSIC (18.98) ◑		2
49	43	45		**RANDY TRAVIS** WORD 61615 BRENTWOOD (16.98)		28
50	48	44		**DOLLY PARTON** SUGAR HILL 4021 (12.98) HOT STUFF		5
51	81	51		**VARIOUS ARTISTS** LYRIC STREET/LOST HIGHWAY 153317/SLG (18.98)		1
52	62	64		**ALABAMA** RCA 67964/BNA/SONY BMG STRATEGIC MARKETING GROUP (24.98)		52
53	59	62		**WYNONNA** CURB 78955 (18.98)		14
54	58	56		**CROSS CANADIAN RAGWEED** UNIVERSAL SOUTH 153719* (13.98) ◆		54
55	65	66		**SHOOTER JENNINGS** UNIVERSAL SOUTH 153818* (13.98)		55
56	52	48		**DAVID NAIL** CAPITOL 94579 (18.98)		1
57	54	52		**DAVID ALLAN COE** COE 1 (12.98)		1
58	55	53		**DAVID ALLAN COE** COE 2 (12.98)		1
59	56	55		**DAVID ALLAN COE** COE 3 (12.98)		1
60	57	57		**DAVID ALLAN COE** COE 4 (12.98)		1
61	60	59		**DAVID ALLAN COE** COE 5 (12.98)		1
62	61	65		**BROOKS & DUNN** ARISTA NASHVILLE 74321-87815 (18.98)		1
63	39	37		**JOHNNY CASH** LEGACY/COLUMBIA/AMERICAN/LANG 005288 UMG (13.98)	■	2
64	40	38		**ALISON KRAUSS + UNION STATION** ROUNDER 616655 (16.98)		1
65	74	–		**TERRI CLARK** MERCURY 000743 UMGN (13.98)		6
66	66	67		**SHEDAISY** LYRIC STREET 153344/BNA/BRENTWOOD (13.98)		2
67	70	–		**DWIGHT YOAKAM** REPRISE 48944 WRN/WRN (16.98)		1
68	69	72		**RANDY TRAVIS** WARNER BROS. 73966/WRN (13.98)		1
69	55	60		**KENNY CHESNEY** BNA 81530/BNA (18.98)		1
70	63	61		**GRETCHEN WILSON** EPIC 92680/COLUMBIA NASHVILLE/SME (18.98)		1
71	71	71		**JAMIE O'NEAL** ASYLUM 73004 (13.98)		1
72	73	–		**CHRIS LEDOUX** CAPITOL 94568 (18.98)		1
73	68	67		**RODNEY CARRINGTON** CAPITOL 94564 (18.98)		1
74	67	69		**WILLIE NELSON** LEGACY/COLUMBIA/AMERICAN/LANG 005290 UMG (13.98)		1
75	64	63		**ELVIS PRESLEY** RCA 67964/SONY BMG STRATEGIC MARKETING GROUP (18.98)		1

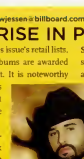
TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	BEST RANK	ARTIST / TITLE (ARTIST'S NUMBER 1 DISTRIBUTING LABEL)	CERT.	PEAK POS.
1	1	22	1	**NICKEL CREEK** SUGAR HILL 3950		1
2	2	56		**ALISON KRAUSS + UNION STATION** ROUNDER 616655	■	1
3	4	99		**OLD CROW MEDICINE SHOW** NETTWERK 30165		1
4	5	16		**VARIOUS ARTISTS** DMV 6508		1
5	6	15		**JERRY DOUGLAS** ASYLUM 9841		1
6	3	5		**VARIOUS ARTISTS** SUGAR HILL/MERCURY/LOST HIGHWAY 153715/NDLY/UMGN		3
7	7	25		**THE DEL MCCOURY BAND** MERCURY 000743 UMRG		1
8	11	43		**RHONDA VINCENT AND THE RAGE** ROUNDER 616654		1
9	9	53		**RICKY SKAGGS & KENTUCKY THUNDER** SUGAR HILL/COMPASS 7216/LC 07126/NDLY/UMGN		1
10	10	127		**CHERRYHOLMES** SUGAR HILL/MERCURY/LOST HIGHWAY 153713/NDLY/UMGN		1
11	12	17		**BLUE HIGHWAY** ROUNDER 616657		1
12	10	14		**STEVE IVEY** MARIMAC 2007/THE SORRIS SISTERS MARIMAC		1
13	13	17		**THE OAK RIDGE BOYS QUARTET & STEVE IVEY** MARIMAC CHRISTIAN 51354/MARIMAC*		The Oak Ridge Boys Quartet & Bluegrass Favorites
14	15	8		**STEVE IVEY** MARIMAC 2006/THE PRODUCTS II 51204 MARIMAC*		Bluegrass Gospel
15	14	21		**TIM O'BRIEN** HEARTH SONGS 4019/FLEETAR 4011		Cornbread Nation

BETWEEN THE BULLETS wjessen@billboard.com

ROOKIES RISE IN POST-YULE SHIFT

As is the case on most of this issue's retail lists, bullets on Top Country Albums are awarded for titles that lore the least. It is noteworthy that five of the 11 bullets designated for the slightest post-Christmas losses are awarded to debut albums.



First-outing sets bulleting with increases in rank include Miranda Lambert (22-16), Jason Aldean (33-26), Keith Anderson (47-35), Ray Scott (63-46) and Shooter Jennings (65-55). The balance of the sets receiving bullets include five hits packages and SheDaisy's "Sweet Right Here" (No. 66). Pacesetter honors go to Scott's "My Kind of Music," which takes the chart's softest percentage tumble, down by 23%.

"American Idol" winner Carrie Underwood defends her turf atop the chart, but dips 66% (135,000 copies sold). —*Wade Jessen*

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
1	2	2	18	#1 1 WK SHE LET HERSELF GO / T BROWN,G STRAIT (K K PHILLIPS,D DILLON)	George Strait / MCA NASHVILLE		1
2	3	5		JESUS, TAKE THE WHEEL / M BRIGHT (B JAMES,H LINDSEY,G SAMPSON)	Carrie Underwood / ARISTA ARISTA NASHVILLE		2
3	1	1	22	MUST BE DOIN' SOMETHIN' RIGHT / C CHAMBERLAIN (P J MATTHEWS,M DODSON)	Billy Currington / MERCURY		1
4	4	3		GOOD RIDE COWBOY / A REYNOLDS (B KENNEDY,J L NIEMAN,R BROWN,B DOYLE)	Garth Brooks / PEARL LYRIC STREET		3
5	6	8	17	HONKY TONK BADONKADONK / D HUFF (R HOUSER,D DAVIDSON,J JOHNSON)	Trace Adkins / CAPITOL		5
6	5	4		COME A LITTLE CLOSER / B BEAVERS (B BEAVERS,D BENTLEY)	Dierks Bentley / CAPITOL		1
7	7	6	23	TEQUILA MAKES HER CLOTHES FALL OFF / B CANNON (G HANNAN,J W WIGGINS)	Joe Nichols / UNIVERSAL SOUTH		1
8	11	13	15	GREATEST GAINER WHEN I GET WHERE I'M GOING / F ROGERS (N NUTHERFORD,G TEREN)	Brad Paisley Feat. Dolly Parton / ARISTA NASHVILLE		8
9	9	10	33	BOONDOCKS / W KIRKPATRICK,LITTLE BIG TOWN (W KIRKPATRICK,LITTLE BIG TOWN)	Little Big Town / EQUITY		9
10	8	7		WHO YOU'D BE TODAY / B CANNON,K CHESNEY (B LUTHER,A MAYO)	Kenny Chesney / BNA		2
11	13	14		MY OLD FRIEND / B GALLIMORE,T MCGRAW,D SMITH (C WISEMAN,S MCEWAN)	Tim McGraw / CURB		11
12	10	11		LIKE WE NEVER LOVED AT ALL / D HUFF,F HILL (J RICH,S SAX,V MCGEHEE)	Faith Hill / WARNER-CURB/WRN		8
13	14	15	17	JUST MIGHT (MAKE ME BELIEVE) / G FUNDIS (K HALL)	Sugarland / MERCURY		13
14	12	12		MISS ME BABY / R WRIGHT,C CAGLE (C CAGLE,M POWELL)	Chris Cagle / CAPITOL		12
15	15	16	7	TONIGHT I WANNA CRY / D HUFF,K URBAN (M POWELL,K URBAN)	Keith Urban / CAPITOL		15
16	17	17		YOUR MAN / F ROGERS (C STAPLETON,C DUBOIS,J EVERETT)	Josh Turner / MCA NASHVILLE		16
17	18	16		SHE DON'T TELL ME TO / R RUTHERFORD,M WRIGHT (S DIPIERO,T SHAPIRO,R RUTHERFORD)	Montgomery Gentry / COLUMBIA		16
18	19	20		CHEATIN' / S EVANS,M BRIGHT (B JAMES,D SCHLITZ)	Sara Evans / RCA		18
19	20	18	13	BELIEVE / T BROWN,R DUNN,K BROOKS (R DUNN,C WISEMAN)	Brooks & Dunn / ARISTA NASHVILLE		19
20	21	21	14	AIR POWER KEROSENE / M WRUCKE,F LIDDELL (M LAMBERT)	Miranda Lambert / EPIC		20
21	22	23		NOBODY BUT ME / B BRADDOCK (P WHITE,S CAMP)	Blake Shelton / WARNER BROS./WRN		21
22	19	9		BIG BLUE NOTE / J STROUD,T KEITH (T KEITH,S EMERICK)	Toby Keith / DREAMWORKS/SHOW DOG NASHVILLE		9
23	23	22	13	I DON'T FEEL LIKE LOVING YOU TODAY / G WILSON,J RICH,M WRIGHT (M BERG,J COLLINS)	Gretchen Wilson / EPIC		22
24	24	25		THE DOLLAR / B CANNON (J JOHNSON)	Jamey Johnson / BNA		24
25	28	32	3	GET DRUNK AND BE SOMEBODY / L WHITE,T KEITH (T KEITH,S EMERICK)	Toby Keith / SHOW DOG NASHVILLE		25
26	32	41		LIVING IN FAST FORWARD / B CANNON,K CHESNEY (D L MURPHY,R RUTHERFORD)	Kenny Chesney / BNA		26
27	25	26	24	SHE DIDN'T HAVE TIME / J STROUD (N WITT,P BUNCH)	Terri Clark / MERCURY		25
28	27	27		NOBODY GONNA TELL ME WHAT TO DO / M WRIGHT,J SCAIFE (T MULLINS,T NICHOLS,C WISEMAN)	Van Zant / COLUMBIA		27
29	29	29	7	WHO SAYS YOU CAN'T GO HOME / J SHANKS,J BON JOVI,R SAMBORA (J BON JOVI,R SAMBORA)	Bon Jovi Duet With Jennifer Nettles / ISLAND/IDJMG		29
30	33	–		WHAT HURTS THE MOST / D HUFF,RASCAL FLATTS (J STEELE,S ROBSON)	Rascal Flatts / LYRIC STREET		30



Religious theme makes Paisley's song Greatest Gainer. It's his 12th top 10, and Parton's first since May 1991.



"Nashville Star" finalist earns Airpower stripes, gains 2.4 million audience impressions.



Second chart week sees trio draw most new stations (29), gain 4 million audience impressions.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
31	29	24	19	COMIN' TO YOUR CITY / J RICH,B KENNY,P WORLEY (B KENNY,J RICH)	Big & Rich / WARNER BROS./WRN		21
32	30	31		WHEREVER YOU ARE / J STOVER (J STOVER,S BOGARD)	Jack Ingram / BIG MACHINE/SHOW DOG NASHVILLE		30
33	31	28	13	DRUNKER THAN ME / T TOMLINSON,HILLBILLY (T TOMLINSON,A UNDERWOOD)	Trent Tomlinson / LYRIC STREET		28
34	35	34		WHY / M KNOX (J RICH,V MCGEHEE,R CLAWSON)	Jason Aldean / BROKEN BOW		34
35	34	33	14	I DON'T / B GALLIMORE (D PECK,C MILLS,B COLLINS)	Danielle Peck / BIG MACHINE/SHOW DOG NASHVILLE		33
36	37	35		LIPSTICK / T BROWN,K LAW,B CHANCEY (R LYNNE,M PRENTICE)	Rockie Lynne / UNIVERSAL SOUTH		35
37	38	38		I'M TAKING THE WHEEL / J SHANKS (K OSBORN,J SHANKS)	SheDaisy / LYRIC STREET		37
38	39	37		TWENTY YEARS AND TWO HUSBANDS AGO / B GALLIMORE (L A WOMACK,D DODSON,D DILLON)	Lee Ann Womack / MCA NASHVILLE		37
39	41	43		NOT GOING DOWN / B GALLIMORE,T MCGRAW (K SAVIDAR,S BOLTON)	Jo Dee Messina / CURB		39
40	36	30		(I NEVER PROMISED YOU A) ROSE GARDEN / M MCBRIDE (J SOUTH)	Martina McBride / RCA		18
41	43	44		SOMETHING'S GOTTA GIVE / D HUFF (C WISEMAN,T MULLINS)	LeAnn Rimes / ASYLUM-CURB		41
42	40	36		THEY DON'T UNDERSTAND / M A MILLER (D CHANCE,T CHANCE,S MILLER,J WOOD)	Sawyer Brown / CURB		36
43	44	45		I GOT YOU / C MORGAN,P O'DONNELL (C MORGAN,P O'DONNELL,T OWENS)	Craig Morgan / BROKEN BOW		43
44	42	39		FIGHTIN' FOR / M MCCLURE,CROSS CANADIAN RAGWEED (C CANADA,M MCCLURE)	Cross Canadian Ragweed / UNIVERSAL SOUTH		39
45	46	46		I LOVE MY LIFE / K STEGALL (J O'NEAL,S SMITH,T NICHOLS)	Jamie O'Neal / CAPITOL		45
46	49	–		EVERY TIME I HEAR YOUR NAME / J STEELE (K ANDERSON,T HAMBRIDGE,J STEELE)	Keith Anderson / ARISTA NASHVILLE		46
47	45	40	21	MY KIND OF MUSIC / P MOORE,E CANNON (R SCOTT)	Ray Scott / WARNER BROS./WRN		40
48	48	47		IF I DON'T MAKE IT BACK / J STROUD,T LAWRENCE (B PINSON,B JONES)	Tracy Lawrence / MERCURY		47
49	47	42	15	AIN'T WASTIN' GOOD WHISKEY ON YOU / C HOWARD (B MOORE,W WILSON)	Trick Pony / ASYLUM-CURB		42
50	50	48		ATTITUDE / D HUFF (W JUDD,J RICH)	Wynonna / ASYLUM-CURB		48
51	52	49		I CAN'T UNLOVE YOU / D HUFF (W KIRBY,W ROBINSON)	Kenny Rogers / CAPITOL		49
52	54	50		DOWN AND OUT / R FOSTER (R ROGERS)	Randy Rogers Band / SMITH MUSIC GROUP/SMITH ENTERTAINMENT		48
53	56	56		I'LL DIE TRYIN' / J NIEBANK (S BOGARD,J STOVER)	Lonestar / BNA		53
54	60	55	16	HERE'S TO YOU / RASCAL FLATTS,M WILLIAMS,M BRIGHT (J DEMARCUS,R THRASHER,W MOBLEY)	Rascal Flatts / LYRIC STREET		46
55	57	53	11	CORN FED / J RICH (S BROWN,V MCGEHEE,J RICH)	Shannon Brown / WARNER BROS./WRN		50
56	HOT SHOT DEBUT		1	DRINKIN' IN MY SUNDAY DRESS / D HUFF,M WRIGHT (M MCKEE)	Susan Haynes / EPIC		56
57	55	52		ANYWHERE BUT HERE / K STEGALL,M WRIGHT (D V WILLIAMS,W MOBLEY)	Brice Long / COLUMBIA		51
58	RE-ENTRY			NO SHAME / K BEARD,B CHANCEY (J BATES,K BEARD,J YEARY)	Jeff Bates / RCA		57
59	RE-ENTRY			LET'S GET IT ON / CAROLINA RAIN,C BLACK (R BOYER,B LOYD,S SHEEHAN)	Carolina Rain / EQUITY		57
60	NEW			BRAND NEW GIRLFRIEND / L MILLER (J STEELE,B ALLMAND,S MINOR)	Steve Holy / CURB		60

HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank
Jesus, Take The Wheel ARISTA NASHVILLE (81.6)	2
Must Be Doin' Somethin' Right MERCURY (88.1)	3
Good Ride Cowboy LYRIC STREET (88.2)	4
Honky Tonk Badonkadonk CAPITOL (78.6)	5
When I Get Where I'm Going ARISTA NASHVILLE (83.8)	8
My Old Friend CURB (86.2)	11
Just Might (Make Me Believe) MERCURY (84.2)	13
Miss Me Baby CAPITOL (78.8)	14
Tonight I Wanna Cry CAPITOL (92.8)	15
Your Man MCA NASHVILLE (76.7)	16
She Don't Tell Me To COLUMBIA (81.7)	17
Cheatin' RCA (87.3)	18
Believe ARISTA NASHVILLE (78.8)	19
Kerosene EPIC (75.0)	20
Nobody But Me WARNER BROS. (85.6)	21
I Don't Feel Like Lovin' You Today EPIC (75.4)	23
The Dollar BNA (88.8)	24
Living In Fast Forward BNA (94.7)	26
She Didn't Have Time MERCURY (86.6)	27
Nobody Gonna Tell Me What To Do COLUMBIA (77.8)	28
Who Says You Can't Go Home IDJMG (81.7)	29
Why BROKEN BOW (78.8)	34
Twenty Years And Two Husbands Ago MCA NASHVILLE (78.6)	38
I Got You BROKEN BOW (83.3)	43
I Love My Life CAPITOL (80.3)	45
My Kind Of Music WARNER BROS. (78.7)	47
If I Don't Make It Back MERCURY (95.1)	48
Ain't Wastin' Good Whiskey On You ASYLUM-CURB (78.7)	49
KENNY ROGERS I Can't Unlove You CAPITOL (80.3)	51
I'll Die Tryin' BNA (86.2)	53
Here's To You LYRIC STREET (93.8)	54
Anywhere But Here COLUMBIA (77.4)	57

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 116 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.
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BETWEEN THE BULLETS wjessen@billboard.com

STRAIT MEETS TWITTY IN THE RECORD BOOKS

As the chart begins its annual post-holiday adjustment, George Strait greets 2006 with a new chart feat on his 40th trip to the summit. Up 5.5 million impressions, "She Let Herself Go" rises 2-1, as Strait ties Conway Twitty's all-time record for the most No. 1 country singles.

Strait first reached the top with "Fool Hearted Memory" in the Aug. 28, 1982, issue. Twitty's lock on the crown began when he logged his 40th No. 1 country song,



"Desperado Love," in the Sept. 6, 1986, issue. He scored eight more consecutive country top 10s before his untimely death in 1993.

But Twitty's first Billboard No. 1 was not on the country list. His 1958 pop chestnut "It's Only Make Believe" ruled The Billboard Hot 100 for two weeks in November of that year. He first topped the country chart 10 years later with "Next in Line" in the Nov. 2, 1968, issue. —*Wade Jessen*

HOT LATIN SONGS: A panel of 109 stations (33 Latin pop, 12 tropical, 16 Latin rhythm, 53 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc.
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JAN 14 2006

LATIN Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	1	1	8	#1 5 WEEKS **ROMPE** / LUNY TUNES (WISIN YANDEL)	Daddy Yankee / EL CARTEL /INTERSCOPE	1
2	2	2		**RAKATA** / LUNY TUNES (WISIN YANDEL)	Wisin & Yandel / MAS FLOW /MACHETE	2
3	3	4		**MAYOR QUE YO** Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector / LUNY TUNES /LUNY TUNES R AYALA WISIN YANDEL H OELGADO	MAS FLOW /UNIVERSAL LATINO	3
4	5	3		**ELLA Y YO** / E LIMO L SANTOS (W O LANDRON A ROMED SANTOS)	Aventura Featuring Don Omar / PREMIUM LATIN	2
5	4	6		**VEN BAILALO** / J TORRES / A RIVERA C COLON J TORRES)	Angel & Khriz / LUAR/MVP MACHETE	3
6	7	8		**LA TORTURA** / S MEBARAK R L MENDEZ (S MEBARAK R L F OCHOA)	Shakira Featuring Alejandro Sanz / EPIC /SONY BMG NORTE	1
7	8	7		**CUENTALE** / R MERCENARIO (M I PESANTE)	Ivy Queen / LA CALLE /UNIVISION	3
8	19	9		**ACOMPANAME A ESTAR SOLO** / T TORRES (R ARJONA)	Ricardo Arjona / SONY BMG NORTE	8
9	11	10		**ESO EHH...!!** / ALEXIS FIDO (ALEXIS FIDO)	Alexis & Fido / SONY BMG NORTE	7
10	13	15		**SUELTA MI MANO** / A BAQUERO (L GARCIA)	Sin Bandera / SONY BMG NORTE	10
11	12	17		**NO PUEDO OLVIDARTE** / G GARCIA (C GONZALEZ)	Beto Y Sus Canarios / DISA	6
12	6	13		**NO TE PREOCUPES POR MI** / F PINERO JR C PONCE (C PONCE F PINERO JR Y MCWILLIAMS)	Chayenne / SONY BMG NORTE	6
13	10	11		**LLAME PA' VERTE** / LUNY TUNES (WISIN YANDEL)	Wisin & Yandel / MACHETE	7
14	18	22		**TE HE QUERIDO, TE HE LLORADO** / R MERCENARIO (M I PESANTE)	Ivy Queen / LA CALLE /UNIVISION	14
15	9	5		**AMOR ETERNO** / C LOPEZ (V JOTA)	Christian Castro / UNIVERSAL LATINO	1
16	23	28		**PERO TE VAS A ARREPENTIR** / K PAZ DE LA SIERRA (M A SOLIS)	K-Paz De La Sierra With Jose Manuel Zamacona / DISA	16
17	16	12		**YO VOY** / LUNY TUNES (R AYALA ZION LENNOX)	Zion & Lennox Featuring Deddy Yankee / WHITE LION /SONY BMG NORTE	12
18	17	16		**NO** / S MEBARAK R L MENDEZ (S MEBARAK R L MENDEZ)	Shakira / EPIC /SONY BMG NORTE	11
19	24	19		**A CHILLAR A OTRA PARTE** / PESADO (M A PEREZ)	Pesado / WARNER LATINA	14
20	20	21		**MUERO** / I [illegible] N (A LARRINAGA Y MORA-ARRIAGA)	Conjunto Primavera / FONOVISA	19
21	21	26		**NUESTRO AMOR** / A AVILA (A AVILA)	RBD / EMI LATIN	21
22	22	40		**POR TU MALDITO AMOR** / A A ALBA (F MENDEZ)	Los Temerarios / FONOVISA	22
23	14	14		**ESTOY PERDIDO** / S KRYS (L FONSI (S KRYS J C PEREZ SOTO)	Luis Fonsi / UNIVERSAL LATINO	9
24	30	32		**CONTRA VIENTO Y MAREA** / R MUNOZ (N MARTINEZ J E MURIAS M L ARRIAGA)	Intocable / EMI LATIN	24
25	15	24		**NA NA NA (DULCE NINA)** / A P QUINTANILLA (A III C K MARTINEZ (A B QUINTANILLA III C K MARTINEZ L GIRALDO)	A.B. Quintanilla III Presents Kumbia Kings / EMI LATIN	10
26	31	34		**LAGRIMILLAS TONTAS** / J L TERRAZAS (J VELAZQUEZ AGUILAR)	Grupo Montez De Durango / DISA	26
27	27	18		**BAILANDO** / YAGA MACKIE (J A MARTINEZ L E PIZARRO)	Yege & Meckie Feeturing Nine Sky / LA CALLE /UNIVISION	18
28	36	30		**DIRECTO AL CORAZON** / JGC TIGRES DEL NORTE (P CASTRO)	Los Tigres Del Norte / FONOVISA	28
29	42	–	2	GREATEST GAINER **CHULIN CULIN CHUNFLY** / NESTY (J RAMOS R PEREZ E F PADILLA)	Voltio Featuring Celle 13 / WHITE LION /EPIC /SONY BMG NORTE	29
30	25	23		**MALO** / C JEAN (BEBE)	Bebe / EMI LATIN	21
31	33	38		**QUE ME VAS A DAR** / PRIVERA (A GARCIA R ORTEGA)	Jenni Rivera / FONOVISA	31
32	35	33	10	**OIGA** / LOS HOROSCOPOS DE DURANGO (J M FIGUEROA)	Los Horoscopos De Durango / DISA	26
33	26	25		**COSAS DEL AMOR** / S VEGA (L G PADILLA)	Sergio Vege / SONY BMG NORTE	12
34	39	40	10	**FRUTA PROHIBIDA** / A BARBARA (A BARBARA)	Los Elegidos / FONOVISA	25
35	34	35		**SE TE OLVIDO** / M SALCEDO M CAZARES (K SARTANDER O SANTANDER)	Pablo Montero / UNIVISION	25
36	28	27	16	**PARA TU AMOR** / Q SANTA(L ALLA JUANES (JUANES)	Juanes / SURCO /UNIVERSAL LATINO	10
37	41	36		**LOCO POR TI** / G GIL (E GALLEGOS)	Victor Garcia / SONY BMG NORTE	36
38	40	43	10	**DONCELLA** / E LIND (ZION LENNOX)	Zion & Lennox / WHITE LION /SONY BMG NORTE	23
39	RE-ENTRY			**NADA CONTIGO** / LOS HURACANES DEL NORTE (F CORCHADO P BRAMBILA)	Los Huracanes Del Norte / UNIVISION	24
40	29	31	10	**NOVIEMBRE SIN TI** / A VAZQUEZ K CIBRIAN (G VAZQUEZ A VAZQUEZ)	Reik / SONY BMG NORTE	22
41	38	29		**BANDOLEROS** / ECHO OISEL (W O LANDRON)	Los Bandoleros Featuring Don Omer & Tego Calderon / ALLSTAR/VI /MACHETE	24
42	37	37		**MISTERIOS DEL AMOR** / L MIGUEL (F COYO A ASENSI L MIGUEL)	Luis Miguel / WARNER LATINA	26
43	49	41		**MIL AMORES** / MASTER JOE (O G BLACK (MASTER JOE O G BLACK)	Master Joe & O.G. Black / OLE	27
44	43	45		**QUE VOY A HACER CON MI AMOR** / A BAQUEIRO (L C MONROY R ORNELAS)	Alejandro Fernandez / SONY BMG NORTE	43
45	46	46		**LA CAZADORA** / R MERCENARIO (TITO "EL BAMBINO")	Tito "El Bambino" / PLATINUM /SONY BMG NORTE	40
46	44	47	16	**DARIA** / A AVILA (A REYERO PONTES P DOMINGUEZ VILLARRUBIA)	La 5A Estacion / SONY BMG NORTE	13
47	45	42		**NO LE TEMAS A EL** / J ROSARIO (G MATIAS H PAGAN J ROSARIO)	Trebol Clan / GOLD STAR /UNIVERSAL LATINO	37
48	RE-ENTRY			**ASI COMO HOY** / A GARCIA IBARRA (O ALFANNO)	Alegree De La Sierra / VIVA	30
49	48	–		**NO TE APARTES DE MI** / NOT LISTED (R CARLOS E CARLOS L GOMEZ ESCOLAR)	Yahir / WARNER LATINA	48
50	RE-ENTRY			**ES MEJOR DECIR ADIOS** / R MUNOZ R MARTINEZ L PADILLA)	Intocable / EMI LATIN	32

Group grabs Greatest Gainer honors on Latin Albums, moving 38-17 with a 19% increase.



At No. 29, Voltio also sees debut on Latin Albums at No. 20 (4,000), courtesy of crossover appeal of single.



At No. 10, duo claims eighth top 10 hit. WKAQ San Juan, Puerto Rico, leads radio in spins.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	3	#1 3 WEEKS **DADDY YANKEE** / EL CARTEL 005782/INTERSCOPE (13.98 CD/DVD)	Barrio Fino: En Directo		1
2	2	2		**DON OMAR** / VI MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		1
3	6	4		**WISIN & YANDEL** / MACHETE 561402 (15.98)	Pa'l Mundo		1
4	3	3		**SHAKIRA** / EPIC •SPG/SONY MUSIC (18.98)	Fijacion Oral Vol. 1	●	1
5	7	6		**RBD** / EMI LATIN 75852 (18.98)	Rebelde	□	2
6	4	5		**RBD** / EMI LATIN 35902 (14.98)	Nuestro Amor		1
7	8	8		**JUANES** / SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	1
8	5	–		**VARIOUS ARTISTS** / GOLD STAR 180812/UNIVERSAL LATINO (12.98 CD/DVD)	Gold Star Music: Reggaeton Hits		8
9	11	9		**DADDY YANKEE** / EL CARTEL/VI 450639 MACHETE (15.98)	Barrio Fino	■	1
10	9	7		**RICARDO ARJONA** / SONY BMG NORTE 87548 (18.98)	Adentro		3
11	15	–	2	**LOS HOROSCOPOS DE DURANGO** / DISA 720701 (12.98)	Antes Muertas Que Sencillas		11
12	17	14		**LUNY TUNES & BABY RANKS** / MAS FLOW 238007/UNIVERSAL LATINO (14.98)	Mas Flow 2	□	2
13	14	12		**ANA GABRIEL** / SONY BMG NORTE 85992 (15.98)	Historia De Una Reina		9
14	16	15		**VICENTE FERNANDEZ** / SONY BMG NORTE 86885 (14.98)	Mis Duetos		12
15	13	11		**SIN BANDERA** / SONY BMG NORTE 09872 (17.98)	Manana		4
16	27	25		**IVY QUEEN** / LA CALLE /UNIVISION 318548/UG (13.98)	Flashback		10
17	38	43	7	GREATEST GAINER **LOS TIGRES DEL NORTE** / •ONOVISA 352301/UG (13.98)	Cumbias Y Algo Mas		17
18	25	20		**GRUPO MONTEZ DE DURANGO** / DISA 720689 (17.98)	Los Super Exitos Lagrimillas Tontas		8
19	22	18		**K-PAZ DE LA SIERRA** / DISA 720629 (17.98)	Mas Capaces Que Nunca		1
20	BIGGEST DEBUT		1	**VOLTIO** / WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio		20
21	19	10		**LUIS MIGUEL** / WARNER LATINA 62753 (19.98)	Grandes Exitos		8
22	23	23		**VARIOUS ARTISTS** / FONOVISA 352178 UG (13.98)	Homenaje A Don Antonio Aguilar		22
23	20	17		**RAMON AYALA Y SUS BRAVOS DEL NORTE** / FREDDIE 1890 (16.98)	Antologia De Un Rey		11
24	34	24		**JOSE ALFREDO JIMENEZ** / SONY BMG NORTE 86486 (13.98)	La Historia Del Rey		22
25	29	19		**VARIOUS ARTISTS** / DISA 720710 (10.98)	Agarron Durenguense 2006		18
26	16	13		**VARIOUS ARTISTS** / CHENCHO CHOSEN FEW EMERALO 1056/UBO (8.98)	Boy Wonder & Chencho Records Present: El Draft 2005		4
27	24	28		**VARIOUS ARTISTS** / EMI LATIN 48997 (13.98)	Reggaeton Ninos Vol. 1		24
28	41	32		**VARIOUS ARTISTS** / SONY BMG NORTE 96902 (17.98)	Top Latino		28
29	21	22		**GILBERTO SANTA ROSA & VICTOR MANUELLE** / SONY BMG NORTE 85815 (13.98)	Dos Soneros: Una Historia		10
30	26	16		**CALLE 13** / WHITE LION 96875/SORY BMG NORTE (15.98)	Calle 13		8
31	12	–		**VARIOUS ARTISTS** / MACHETE 450778 (15.98)	Buddha's Family 2 Desde La Prision		12
32	33	33		**AVENTURA** / PREMIUM LATIN 84082/SONY BMG NORTE (13.98)	God's Project		6
33	30	27		**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS** / EMI LATIN 90585 (15.98)	Fuego	□	2
34	19	21		**ALEJANDRO FERNANDEZ** / SONY BMG NORTE 96864 (17.98)	Mexico-Madrid: En Directo Y Sin Escalas		10
35	62	49	23	PACE SETTER **GRUPO BRYNDIS** / DISA 720561 (11.98)	La Mejor... Coleccion		7
36	57	40		**LOS TEMERARIOS** / DISA 720718 (17.98)	La Mejor...Coleccion		36
37	45	37		**INTOCABLE** / EMI LATIN 98613 (13.98)	X	□	2
38	43	35		**LOS CAMINANTES** / SONY BMG NORTE 85637 (9.98)	Tesoros De Coleccion La Romantica De Los Caminantes		22
39	36	42		**RBD** / EMI LATIN 32384 (15.98)	En Vivo		22
40	51	47	10	**LOS TEMERARIOS** / AFG SIGMA /NOTEVISA 352171/UG (13.98)	Sueno De Amor		3
41	42	44		**JENNI RIVERA** / FONOVISA 352155/UG (13.98)	Parrandera, Rebelde Y Atrevida		10
42	40	39		**REIK** / SONY BMG NORTE 85680 (18.98)	Reik		34
43	32	31		**VOZ A VOZ** / UBO 1019 (13.98)	En Presencia Del Futuro		31
44	35	26		**ANDY ANDY** / WEPA 1080 UBO (8.98 CD/DVD)	Ironia		4
45	37	36		**MARCO ANTONIO SOLIS** / FONOVISA 351643/UG (13.98)	La Historia Continua. . Parte II		2
46	44	41		**REYLI** / SONY BMG NORTE 93414 (15.98)	En La Luna		16
47	65	56		**ANGEL & KHRIZ** / LUAR/MVP 375207/MACHETE (14.98)	Los MVP's		29
48	70	59		**CONJUNTO PRIMAVERA** / FONOVISA 352373 UG (14.98)	2 En 1		34
49	48	53		**LA 5A ESTACION** / SONY BMG NORTE 96878 (18.98 CD/DVD)	Acustico		29
50	26	34		**CHAYANNE** / SONY BMG NORTE 95698 (16.98)	Cautivo		1
51	39	38		**VICENTE FERNANDEZ** / SONY BMG NORTE 95241 (8.98)	Tesoros De Coleccion		8
52	66	73		**LOS TIGRES DEL NORTE** / FONOVISA 351688/UG (13.98)	Las Mas Pedidas		4
53	50	29		**ALEXIS & FIDO** / SONY BMG NORTE 85913 (15.98)	The Pitbulls		4
54	59	70		**LA 5A ESTACION** / SONY BMG NORTE 62127 (12.98)	Flores De Alquiler		7
55	60	–	2	**IVY QUEEN** / UNIVERSAL LATINO 570171 (18.98 CD/DVD)	The Best Of Ivy Queen		55
56	61	62		**VARIDUS ARTISTS** / VI 005A40 MACHETE (14.98)	Reggaeton Hitmakers Vol. 2		56
57	RE-ENTRY			**VARIOUS ARTISTS** / MADACY LATINO 5413 MADACY (12.98)	Reggeeton Va. Urban		57
58	52	55		**LAURA PAUSINI** / WARNER LATINA 51896 (17.98)	Escuche Atento		33
59	46	46		**JAVIER SOLIS** / SONY BMG NORTE 85328 (9.98)	Tesoros De Coleccion		21
60	RE-ENTRY			**LA AUTORIDAD DE LA SIERRA** / DISA 720688 (11.98)	Gracies Rigo		18
61	53	50		**BEBE** / EMI LATIN 43178 (9.98)	Pafuera Telaranas		23
62	RE-ENTRY			**DIANA REYES** / MUSIMEX 88153/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense		24
63	47	52		**MARCO ANTONIO SOLIS & PEPE AGUILAR** / UNIVISION 310540/UG (13.98)	Dos Idolos		8
64	RE-ENTRY			**LOS REHENES** / PLATINO/FONOVISA 352006/UG (10.98)	30 Recuerdos		44
65	NEW			**BRONCO** / FONOVISA 352326/UG (13.98)	2 En 1		65
66	NEW			**ANA BARBARA** / FONOVISA 352325/UG (13.98)	2 En 1		66
67	55	66		**MARC ANTHONY** / SONY BMG NORTE 85370 (18.98)	Valio La Pena	□	1
68	RE-ENTRY			**LOS REHENES** / DISA 720569 (10.98)	La Mejor... Coleccion		30
69	63	67		**YURIDIA** / SONY BMG NORTE 76550 (12.98 CD/DVD)	La Voz De Un Angel		63
70	75	54		**CONJUNTO ATARDECER** / MUSIMEX 035731/UNIVERSAL LATINO (12.98 CD/DVD)	Desde La Sierra De Durango		14
71	74	–		**CHAYANNE** / SONY BMG NORTE 85878 (17.98)	Desde Siempre		8
72	RE-ENTRY			**VARIOUS ARTISTS** / MADACY LATINO 51437 MADACY (14.98)	Durenguense Al Maximo		46
73	RE-ENTRY			**VARIOUS ARTISTS** / MADACY LATINO 51438 MADACY (12.98)	Vive Al Maximo Con El Duranguense		62
74	66	64		**MARCO ANTONIO SOLIS** / FONOVISA 352316/UG (13.98)	2 En 1		42
75	RE-ENTRY			**LOS TUCANES DE TIJUANA** / UNIVERSAL LATINO 382602 (15.98 CD)	Fiesta En La Sierra		38

AIRPLAY CHARTS: Panels of 34 Latin pop, 13 tropical, 16 Latin rhythm, 53 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems — SALES DATA COMPILED BY Nielsen SoundScan

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ACOMPANAME A ESTAR SOLO	RICARDO ARJONA (SONY BMG NORTE)
2	4	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
3	2	NO TE PREOCUPES POR MI	CHAYANNE (SONY BMG NORTE)
4	3	AMOR ETERNO	CHRISTIAN CASTRO (UNIVERSAL LATINO)
5	5	NO	SHAKIRA (EPIC/SONY BMG NORTE)
6	6	SOLO QUEDATE EN SILENCIO	RBD (EMI LATIN)
7	10	LA TORTURA	SHAKIRA FEATURING ALEJANDRO SANZ (EPIC/SONY BMG NORTE)
8	7	NUESTRO AMOR	RBD (EMI LATIN)
9	11	ESTOY PERDIDO	LUIS FONSI (UNIVERSAL LATINO)
10	19	MALO	BEBE (EMI LATIN)
11	13	ALGO MAS	LA 5A ESTACION (SONY BMG NORTE)
12	8	NOVIEMBRE SIN TI	REIK (SONY BMG NORTE)
13	12	MISTERIOS DEL AMOR	LUIS MIGUEL (WARNER LATINA)
14	9	PARA TU AMOR	JUANES (SURCO/UNIVERSAL LATINO)
15	15	QUE VOY A HACER CON MI AMOR	ALEJANDRO FERNANDEZ (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
2	2	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
3	3	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
4	4	MAYOR QUE YO	BABY RANKS, DADDY YANKEE, TONNY TUN TUN, WISIN, YANDEL & HECTOR (MAS FLOW/UNIVERSAL LATINO)
5	5	CUENTALE	IVY QUEEN (LA CALLE/UNIVISION)
6	8	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
7	7	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)
8	6	YO VOY	ZION & LENNOX FEATURING DADDY YANKEE (WHITE LION/SONY BMG NORTE)
9	9	REGGAETON LATINO	DON OMAR (CHOSEN FEW EMERALD/MACHETE/UBO)
10	10	ESTA NOCHE DE TRAVESURA	HECTOR "EL BAMBINO" FEATURING DIVINO (FLOW/UNIVERSAL LATINO)
11	11	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
12	12	TE HE QUERIDO, TE HE LLORADO	IVY QUEEN (LA CALLE/UNIVISION)
13	13	BAILANDO	YAGA & MACKIE FEATURING NINA SKY (LA CALLE/UNIVISION)
14	17	CHULIN CULIN CHUNFLY	VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
15	20	MIL AMORES	MASTER JOE & O.G. BLACK (OLE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
2	2	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
3	4	A CHILLAR A OTRA PARTE	PESADO (WARNER LATINA)
4	3	POR TU MALDITO AMOR	LOS TEMERARIOS (FONOVISA)
5	8	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
6	10	DIRECTO AL CORAZON	LOS TIGRES DEL NORTE (FONOVISA)
7	7	QUE ME VAS A DAR	JENNI RIVERA (FONOVISA)
8	13	ERES DIVINA	PATRULLA 81 (DISA)
9	9	MUERO	CONJUNTO PRIMAVERA (FONOVISA)
10	8	OIGA	LOS HOROSCOPOS DE DURANGO (DISA)
11	5	COSAS DEL AMOR	SERGIO VEGA (SONY BMG NORTE)
12	12	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
13	11	MI CREDO	K-PAZ DE LA SIERRA (DISA)
14	17	NADA CONTIGO	LOS HURACANES DEL NORTE (UNIVISION)
15	14	LOCO POR TI	VICTOR GARCIA (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
2	4	RBD	REBELDE (EMI LATIN)
3	2	RBD	NUESTRO AMOR (EMI LATIN)
4	3	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
5	5	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
6	8	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
7	7	SIN BANDERA	MANANA (SONY BMG NORTE)
8	6	LUIS MIGUEL	GRANDES EXITOS (WARNER LATINA)
9	18	VARIOUS ARTISTS	TOP LATINO (SONY BMG NORTE)
10	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	FUEGO (EMI LATIN)
11	9	ALEJANDRO FERNANDEZ	MEXICO-MADRID: EN DIRECTO Y SIN ESCALAS (SONY BMG NORTE)
12	13	RBD	EN VIVO (EMI LATIN)
13	15	REIK	REIK (SONY BMG NORTE)
14	12	VOZ A VOZ	EN PRESENCIA DEL FUTURO (UBO)
15	14	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO EN DIRECTO (EL CARTEL/INTERSCOPE)
2	2	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
3	4	WISIN & YANDEL	PAL MUNDO (MACHETE)
4	3	VARIOUS ARTISTS	GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/UNIVERSAL LATINO)
5	5	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
6	7	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
7	11	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
8	[illegible]	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
9	8	VARIOUS ARTISTS	DJY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2006 (CHENCHO/CHOSEN FEW EMERALD/UBO)
10	9	VARIOUS ARTISTS	REGGAETON RINDS VOL. 1 (EMI LATIN)
11	10	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
12	8	VARIOUS ARTISTS	BUDDHA'S FAMILY 2: DESDE LA PRISION (MACHETE)
13	15	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
14	12	ALEXIS & FIDO	THE PITBULLS (SONY BMG NORTE)
15	13	IVY QUEEN	THE BEST OF IVY QUEEN (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS HOROSCOPOS DE DURANGO	ANTES MUERTAS QUE SENCILLAS (DISA)
2	2	VICENTE FERNANDEZ	MIS DUETOS (SONY BMG NORTE)
3	9	LOS TIGRES DEL NORTE	CUMBIAS Y ALGO MAS... (FONOVISA/UG)
4	8	GRUPO MONTEZ DE DURANGO	LOS SUPER EXITOS: LAGRIMILLAS TONTAS (DISA)
5	4	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
6	5	VARIOUS ARTISTS	HOMENAJE A DON ANTONIO AGUILAR (FONOVISA/UG)
7	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
8	8	JOSE ALFREDO JIMENEZ	LA HISTORIA DEL REY (SONY BMG NORTE)
9	7	VARIOUS ARTISTS	AGARRON DURANGUENSE 2006 (DISA)
10	19	GRUPO BRYNDIS	LA MEJOR... COLECCION (DISA)
11	17	LOS TEMERARIOS	LA MEJOR...COLECCION (DISA)
12	13	INTOCABLE	X (EMI LATIN)
13	12	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
14	16	LOS TEMERARIOS	SUENO DE AMOR (AFG SIGMA/FONOVISA/UG)
15	11	JENNI RIVERA	PARRANDERA, REBELDE Y ATREVIDA (FONOVISA/UG)

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Billboard DANCE

JAN 14 2006

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	2	11	#1 (1 WK) LOVE GENERATION	BOB SINCLAR FEAT. GARY PINE YELLOW/TOMMY BOY SILVER LABEL 2408/TOMMY BOY
2	3	9	HOUSE IS NOT A HOME (T. MORAN/W. RIGG/DIO MIXES)	DEBORAH COX DECO PROMO/NERVOUS
3	4	7	DON'T FORGET ABOUT US	MARIAH CAREY ISLAND 006058/IDJMG
4	8	8	SEASONS OF LOVE	CAST OF RENT WARNER BROS. PROMO
5	1	11	PERFECT LOVE	SIMPLY RED SIMPLYRED.COM/VERVE FORECAST 005701/VERVE
6	5	10	I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA PROMO/RMG
7	9	9	CRAZY	ANDY BELL SANCTUARY 84776
8	10	10	SLEEPLESS	SYLVIA TOSUN DUSK PROMO
9	7	12	HUNG UP	MADONNA WARNER BROS. 42845
10	12	7	CRAZY	ALANIS MORISSETTE MAVERICK 42850/REPRISE
11	8	10	I AM THA 1	MR TIMOTHY AND INAYA DAY TOMMY BOY SILVER LABEL 2402/TOMMY BOY
12	19	5	NUMBER 1	GOLDFRAPP MUTE 8304
13	20	5	UNWRITTEN	NATASHA BEDINGFIELD EPIC PROMO
14	18	7	WORK THAT BODY (OH REALLY)	FRISCIA & LAMBOY PRESENT ANTHONY LAMONT LIVE PROMO/MUSIC PLANT
15	25	4	IN MY MIND	HEATHER HEADLEY RCA PROMO/RMG
16	13	12	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
17	18	8	MAKE-UP SEX	CLEAR STATIC MAVERICK 42843/REPRISE
18	22	7	RELENTLESS (JUST A GAME)	TIM REX EXPERIMENT FEATURING VERONICA REXHOUSE PROMO/SNEAKY MOOD
19	21	8	JUST LIKE THAT	AMBER JMCA PROMO/SOUND ADVISORS
20	24	5	GUILT IS A USELESS EMOTION	NEW ORDER WARNER BROS. PROMO
21	23	7	SUNSHINE	JACINTA CHUNKY 005
22	14	12	FIRST LOVE (LEX/THE MOVES/S. AUGELLO MIXES)	SOAPELE SKYBLAZE 75721/COLUMBIA
23	17	9	I WATCH YOU	LEE-CABRERA FEATURING MIM NEUTONE PROMO
24	15	13	NO MORE (T. YOUNG/C. JACK/TOMER G. MIXES)	JASON WALKER JVM 028
25	27	5	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE PROMO/VIRGIN
26	11	11	I SHOULD HAVE CHEATED	KEYSHIA COLE A&M PROMO/INTERSCOPE
27	36	4	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL 2461/TOMMY BOY
28	32	8	WAITING	TAXI DOLL WWW.TAXIDOLL.COM PROMO
29	37	4	CAN'T LET GO	JOHNNY VICIOUS FEATURING JUDY ALBANESE NERVOUS PROMO
30	30	6	MY HOUSE IS YOUR HOUSE	CHRIS THE GREEK PANAGHI DJG PROMO
31	39	4	BOYFRIEND	ASHLEE SIMPSON GEFFEN 005574
32	44	2	POWER PICK RHYTHM INTOXICATION	ROSABEL TOMMY BOY SILVER LABEL 2408/TOMMY BOY
33	42	6	MUSIC	LEELA JAMES WARNER BROS. 42806
34	40	6	CELEBRATION	THE SWEET INSPIRATIONS FRIXION PROMO
35	35	8	LOVE ME	ROBIN ELEVER 11 001
36	28	8	BECAUSE OF YOU	KELLY CLARKSON RCA PROMO/RMG
37	29	9	4EVER	THE VERONICAS ENGINEROOM/SIRE PROMO/WARNER BROS
38	43	4	AUTOMATIC	RICHARD VISSION FEATURING STRANGER DAYS SYSTEM 1067
39	45	4	BEAUTY QUEEN	SNAP MINISTRY OF SOUND PROMO
40	48	2	NEED YOU TONIGHT (REMIXES)	INXS RHINO PROMO
41	49	2	UNBELIEVABLE	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
42	38	10	TWISTED TRANSISTOR (E. KUPPER/J. HARRIS DUMMIES MIXES)	KORN VIRGIN PROMO
43	26	13	OUT OF MY MIND	SARAH ATERETH BEGUILE PROMO/LIGHTYEAR
44	HOT SHOT DEBUT		RAIN FALL DOWN	THE ROLLING STONES VIRGIN PROMO
45	NEW		A PAIN THAT I'M USED TO	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
46	48	16	PRECIOUS	DEPECHE MODE SIRE/MUTE 42831/REPRISE
47	41	13	I DON'T CARE	RICKY MARTIN FEATURING FAT JOE & AMERIE COLUMBIA 80356
48	33	12	DIRTY AND SWEET	TERI BRISTOL LIVE ONE/MUSIC PLANT
49	31	14	I STILL BELIEVE	RACHEL PANAY ACT 2 8010/MUSIC PLANT
50	34	18	ENDS OF THE EARTH	SUN JH PROMO/BML

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST IMPRINT / DISTRIBUTING LABEL
1	1	7	#1 (7 WKS) HUNG UP	MADONNA WARNER BROS. 42845
2	2	47	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
3	3	9	NUMBER 1	GOLDFRAPP MUTE 8304
4	5	12	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
5	8	7	NO STRINGS	LOLA SOBE 42841/WARNER BROS.
6	4	3	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
7	7	4	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE 42855/WARNER BROS.
8	10	18	ONLY (RICHARD X/EL-P MIXES)	NINE INCH NAILS NOTHING 005465/INTERSCOPE
9	17	11	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
10	12	25	THE HAND THAT FEEDS (PHOTEK/DFA MIXES)	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
11	21	22	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20967
12	8	17	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 8292/MUTE
13	16	4	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL 2461/TOMMY BOY
14	9	34	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETTWERK
15	19	4	LOOKING FOR A NEW LOVE (2005 REMIXES)	JODY WATLEY RAVER MUSIC DANCE 080583/VARESE SARABANDE
16	18	24	DON'T CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES A&M 005525/INTERSCOPE
17	11	36	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
18	14	57	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
19	NEW		TASTERS	DJ ICEY DUB PLATE 0001/ZONE
20	13	36	LISTEN TO YOUR HEART	D.H.T. ROBBINS 72118
21	20	38	ONE WORD	KELLY OSBOURNE SANCTUARY 84751
22	RE-ENTRY		HUMAN TECHNOLOGY	ST HUMAN IMPRINT 8017/SYSTEM
23	22	3	FAITHFULLY	JUDY TORRES ROBBINS 72137
24	RE-ENTRY		MUSIC	LEELA JAMES WARNER BROS. 42806
25	RE-ENTRY		BELIEVE IN ME	ATB WATER MUSIC DANCE 080507/VARESE SARABANDE

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 (2 WKS) DON'T FORGET ABOUT US	MARIAH CAREY ISLAND/IDJMG
2	2	12	HUNG UP	MADONNA WARNER BROS.
3	4	18	EVERYTIME WE TOUCH	CASCADA ROBBINS
4	3	13	HOUSE IS NOT A HOME	DEBORAH COX DECO/NERVOUS
5	8	9	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH/THRIVE
6	5	8	DARE	GORILLAZ FEATURING SHAUN RYDER PARLOPHONE/VIRGIN
7	7	19	LOVE ON MY MIND	FREEMASONS FEATURING AMANDA WILSON ULTRA
8	8	12	BECAUSE OF YOU	KELLY CLARKSON RCA/RMG
9	9	8	SOMEONE	D.N.T. FEATURING EDMEE ROBBINS
10	12	12	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT/MUTE
11	10	8	JUST LIKE THAT	AMBER JMCA/SOUND ADVISORS
12	18	4	ONE WISH	RAY J KNOCKOUT/SANCTUARY
13	11	9	LOVE GENERATION	BOB SINCLAR FEATURING GARY PINE YELLOW/TOMMY BOY SILVER LABEL/TOMMY BOY
14	14	15	MESMERIZED	FAITH EVANS CAPITOL
15	13	25	NO STRINGS	LOLA SOBE WARNER BROS.
16	15	3	DON'T BOTHER	SHAKIRA EPIC
17	20	10	MORE THAN WORDS	FRANKIE J COLUMBIA
18	17	8	CRAZY	ALANIS MORISSETTE MAVERICK/REPRISE
19	22	3	DOCTOR PRESSURE	MYLO VS. THE MIAMI SOUND MACHINE RCA/RMG
20	23	2	UNWRITTEN	NATASHA BEDINGFIELD EPIC
21	NEW		DANCIN	AARON SMITH FEATURING LUVLI MOODY
22	24	16	TAKE ME AWAY	STONEBRIDGE FEATURING THERESE ULTRA
23	RE-ENTRY		I'VE GOT A LIFE (IT'S THE ONLY THING THAT'S MINE)	EURYTHMICS ARISTA/RMG
24	19	3	FAITHFULLY	JUDY TORRES ROBBINS
25	25	2	I'LL BE YOUR LIGHT	KRISTINE W TOMMY BOY SILVER LABEL/TOMMY BOY

JAN 14 2006 HITS OF THE WORLD Billboard

JAPAN
ALBUMS

THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) JANUARY 4, 2006
1	NEW	AYUMI HAMASAKI (MISS)UNDERSTOOD (CD+DVD) AVEX TRAX
2	NEW	AYUMI HAMASAKI (MISS)UNDERSTOOD AVEX TRAX
3	6	KOBUKURO NAMELESS WORLD WARNER
4	2	MIKA NAKASHIMA BEST SONY
5	1	KOBUKURO NAMELESS WORLD (LTD EDITION) WARNER
6	4	KEN HIRAI 10TH ANNIVERSARY COMPLETE SINGLES 96-05 DEFSTAR
7	3	AI OOTSUKA LOVE COOK (CD+DVD) AVEX TRAX
8	NEW	THE HIGH LOWS FLASH BEST BMG FUNHOUSE
9	5	B'Z B'Z THE BEST PLEASURE & VERMILLION RECORDS
10	NEW	KUMI KODA UNDER: COVER (LTD EDITION) AVEX TRAX

UNITED KINGDOM
ALBUMS

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 1, 2006
1	1	EINEMEM CURTAIN CALL - THE HITS INTERSCOPE
2	2	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	8	KELLY CLARKSON BREAKAWAY RCA
4	33	HARD-FI STARS OF CCTV ATLANTIC/NECESSARY
5	68	ROBBIE WILLIAMS GREATEST HITS CHRYSALIS
6	7	GORILLAZ DEMON DAYS PARLOPHONE
7	16	KAISER CHIEFS EMPLOYMENT B UNIQUE/POLYDOR
8	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
9	10	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
10	12	THE PUSSYCAT DOLLS PCD A&M/INTERSCOPE

GERMANY
ALBUMS

THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 3, 2006
1	1	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
2	2	XAVIER NAIDOO TELEGRAMM FUER X NAIDOO RECORDS
3	3	ENYA AMARANTINE WARNER BROS.
4	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC
5	6	DIE TOTEN HOSEN UNPLUGGED IM WIENER BURGTHEATER WARNER
6	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
7	10	EINEMEM CURTAIN CALL - THE HITS INTERSCOPE
8	6	MARIO BARTH MANNER SIND SCHWEINE FRAUEN ABER AUCH ZAMPANO
9	9	TOKIO HOTEL SCHREI ISLAND
10	7	SARAH CONNOR CHRISTMAS IN MY HEART X-CELL/SONY BMG

EURO DIGITAL TRACKS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 14, 2006
1	1	THAT'S MY GOAL SHAYNE WARD SYCO
2	3	HUNG UP (ALBUM VERSION) MADONNA WARNER BROS
3	2	JCB MIZLOPI FDM
4	7	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE
5	6	PUSH THE BUTTON SUGABABES ISLAND
6	6	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE
7	9	UGLY SUGABABES ISLAND
8	10	WHEN I'M GONE EMINEM SHADY/AFTERMATH/INTERSCOPE
9	12	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC
10	17	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS DOMINO
11	20	BAD DAY DANIEL POWTER WARNER
12	11	GOODBYE MY LOVER JAMES BLUNT ATLANTIC
13	4	FAIRYTALE OF NEW YORK THE POGUES WARNER
14	18	BECAUSE OF YOU KELLY CLARKSON RCA
15	RE	DON'T CHA (ALBUM VERSION) THE PUSSYCAT DOLLS FT BUSTA RHYMES A&M/INTERSCOPE
16	RE	GOLD DIGGER (EXPLICIT ALBUM VERSION) KANYE WEST FT. JAMIE FOXX ROC A FELLA/DEF JAM
17	RE	TRIPPING (ALBUM VERSION) ROBBIE WILLIAMS CHRYSALIS
18	15	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS
18	RE	HUNG UP (RADIO VERSION) MADONNA WARNER BROS
20	RE	NINE MILLION BICYCLES KATIE MELUA DRAMATICO

FRANCE
ALBUMS

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JANUARY 5, 2006
1	2	INDOCHINE ALICE A JUNE EPIC
2	1	JOHNNY HALLYDAY MA VERITE MERCURY
3	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC
4	3	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
5	11	NOLWENN LEROY HISTOIRES NATURELLES MERCURY
6	6	RAPHAEL CARAVANE CAPITOL
7	5	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
8	7	VARIOUS ARTISTS LE ROI SOLEIL WARNER BROS
9	NEW	MYRIAM ABEL LA VIE DEVANT TOI RCA
10	9	THE CORRS HOME ATLANTIC

AUSTRALIA
ALBUMS

THIS WEEK	LAST WEEK	(ARIA) JANUARY 1, 2006
1	3	EINEMEM CURTAIN CALL - THE HITS INTERSCOPE
2	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC
3	1	HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA
4	6	KELLY CLARKSON BREAKAWAY RCA
5	7	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE
6	2	IL DIVO ANCORA SYCO/SONY BMG
7	8	BERNARD FANNING TEA AND SYMPATHY UNIVERSAL
8	9	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
9	17	THE VERONICAS THE SECRET LIFE OF... WARNER BROS.
10	21	WOLFMOTHER WOLFMOTHER MODULAR

CANADA
ALBUMS

THIS WEEK	LAST WEEK	(SOUNDSCAN) JANUARY 14, 2006
1	1	EINEMEM CURTAIN CALL: THE HITS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
2	7	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE/UNIVERSAL
3	9	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER
4	10	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER
5	RE	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA/SONY BMG MUSIC
6	RE	JOHNNY CASH THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/MILAND/UNIVERSAL
7	RE	KELLY CLARKSON BREAKAWAY RCA/BMG
8	RE	SOUNDTRACK GET RICH OR DIE TRYIN' G-UNIT/INTERSCOPE/UNIVERSAL
9	5	VARIOUS ARTISTS MUCHDANCE 2006 SONY BMG MUSIC
10	RE	THE TRAGICALLY HIP YER FAVORITES UNIVERSAL

ITALY
ALBUMS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 2, 2006
1	2	RENATO ZERO IL DONO TATTICA
2	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
3	1	FABRIZIO D'ANDRE IN DIREZIONE OSTINATA E CONTRARIA RICORDI
4	4	VASCO ROSSI BUONI O CATTIVI LIVE ANTHOLOGY CAPITOL
5	5	CLAUDIO BAGLIONI TUTTI QUI COLUMBIA
6	6	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
7	8	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA
8	7	ANASTACIA PIECES OF A DREAM EPIC
9	9	LAURA PAUSINI LIVE IN PARIS 2006 ATLANTIC
10	10	MICHAEL BUBLE CAUGHT IN THE ACT REPRISE

SPAIN
ALBUMS

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JANUARY 4, 2006
1	1	IL DIVO ANCORA SYCO/SONY BMG
2	4	MECANO GRANDES EXITOS SONY BMG
3	3	MANOLO GARCIA SINGLES DIRECTOS Y SIROCCO SONY BMG
4	2	ESTOPA VOCES DE ULTRAMUMBA SONY BMG
5	5	BATUKA BATUKA LATIN VALE MUSIC
6	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
7	7	MILIKI LAS TABLAS DE MULTIPLICAR WARNER
8	11	BATUKA JUNIOR BATUKA JUNIOR 2005 VALE MUSIC
9	14	EL ARREBATO GRANDES EXITOS CAPITOL
10	6	MARIA ISABEL NUMERO 2 VALE MUSIC

BRAZIL
ALBUMS

THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) JANUARY 5, 2006
1	NEW	ROBERTO CARLOS ROBERTO CARLOS COLUMBIA
2	3	ANA CAROLINA PERFIL SONY BMG/SOM LIVRE
3	2	ANA CAROLINA/SEU JORGE ANA & JORGE SONY BMG
4	1	BANDA CALYPSO VOL. 8 MD
5	4	BRUNO & MARRONE MEU PRESENTE E VOCE SONY BMG
6	7	VARIOUS ARTISTS REBELDE - PORTUGUESE EDITION EMI
7	6	IVETE SANGALO AS SUPER NOVAS VOL. 01 UNIVERSAL
8	9	VARIOUS ARTISTS SAMBAS ENREDO 2006 - RIO DE JANEIRO SONY BMG
9	5	O RAPPA ACUSTICO MTV WARNER
10	12	KID ABELHA ACUSTICO MTV UNIVERSAL

FLANDERS
SINGLES

THIS WEEK	LAST WEEK	(PROMUVI) JANUARY 4, 2006
1	1	KIPPENSOEP VOOR IEDEREEN KIPPENSOEP ALLSTARS EMI
2	6	ISN'T IT TIME UDO ARIOLA
3	3	LOVE GENERATION BOB SINCLAR FT GARY PINE YELLOW PRODUCTIONS
4	4	HUNG UP MADONNA WARNER BROS
5	2	JINGLE BELLS/LAST CHRISTMAS CRAZY FROG MACHI RECORDS

ALBUMS

1	2	LAURA LYNN OROMEN ARS
2	1	ENYA AMARANTINE WARNER BROS
3	3	IL DIVO ANCORA SYCO/SONY BMG
4	4	FRANS BAUER 10 JAAR HITS SONY BMG
5	5	COLDPLAY X&Y PARLOPHONE

SWEDEN
SINGLES

THIS WEEK	LAST WEEK	(GLF) DECEMBER 29, 2005
1	1	RIGHT HERE RIGHT NOW AGNES COLUMBIA
2	4	GALLA DA-LI ANDREAS DA MAN COLUMBIA
3	2	HUNG UP MADONNA WARNER BROS
4	3	THE HJARTA & SMARTA EP KENT RCA
5	5	YOU'RE BEAUTIFUL JAMES BLUNT ATLANTIC

ALBUMS

1	1	AGNES AGNES COLUMBIA
2	2	BJORN SKIFS DECEMMER SANGER FRAN EN ANNAN TID CAPITOL
3	4	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
4	3	SON OF A PLUMBER SON OF A PLUMBER CAPITOL
5	5	IL DIVO ANCORA SYCO/SONY BMG

IRELAND
SINGLES

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) DECEMBER 30, 2005
1	2	JCB SONG MIZLOPI FDM
2	3	THAT'S MY GOAL SHAYNE WARD SYCO/SONY BMG
3	26	GEORGE BEST - A TRIBUTE BRIAN KENNEDY CURB
4	4	FAIRYTALE OF NEW YORK THE POGUES FT. KIRSTY MCCOLL WARNER BROS
5	5	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE

ALBUMS

1	1	EINEMEM CURTAIN CALL - THE HITS INTERSCOPE
2	3	KELLY CLARKSON BREAKAWAY RCA
3	4	IL DIVO ANCORA SYCO/SONY BMG
4	2	MARIO ROSENSTOCK GIFT GRUB 8 - THE SPECIAL ONE EMI
5	5	JAMES BLUNT BACK TO BEDLAM ATLANTIC

MEXICO
ALBUMS

THIS WEEK	LAST WEEK	(AMPROFON) JANUARY 2, 2006
1	2	RICARDO ARJONA ADENTRO SONY BMG
2	1	LUIS MIGUEL GRANDES EXITOS WARNER BROS
3	5	ALEJANDRO FERNANDEZ MEXICO - MADRID EN DIRECTO Y SIN ESCALAS SONY BMG
4	3	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
5	4	YURIDIA LA VOZ DE UN ANGEL SONY BMG
6	6	SIN BANDERA MANANA SONY BMG
7	6	SHAKIRA ORAL FIXATION VOL. 2 EPIC
8	7	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
9	12	YAHIR NO TE APARTES DE MI WARNER
10	11	R&D NUESTRO AMOR EMI

ARGENTINA
ALBUMS

THIS WEEK	LAST WEEK	(CAPIF) DECEMBER 28, 2005
1	NEW	RICARDO ARJONA ADENTRO SONY BMG
2	1	CARLOS LA MONA JIMENEZ TRILOGIA 1ER ACTO DISCO S A
3	4	ANDRES CALAMARO EL REGRESO DRO
4	2	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS
5	3	LUIS MIGUEL GRANDES EXITOS - WORLDWIDE VERSION WARNER BROS
6	7	JAMES BLUNT BACK TO BEDLAM ATLANTIC
7	NEW	SHAKIRA ORAL FIXATION VOL. 2 EPIC
8	6	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
9	8	VARIOUS ARTISTS BOSSA 'N MARLEY PMB MUSIC BROKERS
10	20	MIRANDA SIN RESTRICCIONES PELO MUSIC/SECSY DISCOS/LOCOMO

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SALES DATA COMPILED BY Nielsen SoundScan

Billboard ALBUMS

JAN 14 2006

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JANUARY 4, 2006

THIS WEEK	LAST WEEK	
1	1	**HUNO UP** MADONNA WARNER BROS
2	8	**MY HUMPS** THE BLACK EYED PEAS A&M/INTERSCOPE
3	8	**WHEN I'M GONE** EMINEM INTERSCOPE
4	4	**THAT'S MY GOAL** SHAYNE WARD SYCO
5	10	**BIG CITY LIFE** MATTAFIX BUDDHIST PUNK
6	9	**STICKWITU** THE PUSSYCAT DOLLS A&M/INTERSCOPE
7	3	**MON PLUS BEAU NOEL** JOHNNY HALLYDAY MERCURY
8	7	**JCB SONG** HEZLOPI FDM
9	32	**GOODBYE MY LOVER** JAMES BLUNT ATLANTIC
10	5	**LA CAMISA NEGRA** JUANES UNIVERSAL
11	12	**DIESER WEG** XAVIER NAIDOO NAIDOO RECORDS
12	2	**JINGLE BELLS/LAST CHRISTMAS** CRAZY FROG MACH1 RECORDS
13	14	**FIRST DAY OF MY LIFE** MELANIE C RED GIRL RECORDS
14	17	**YOU'RE BEAUTIFUL** JAMES BLUNT ATLANTIC
15	15	**TRIPPING** ROBBIE WILLIAMS CHRYSALIS

ALBUMS

JANUARY 4, 2006

THIS WEEK	LAST WEEK	
1	1	**ROBBIE WILLIAMS** INTENSIVE CARE CHRYSALIS
2	2	**MADONNA** CONFESSIONS ON A DANCE FLOOR WARNER BROS
3	3	**JAMES BLUNT** BACK TO BEDLAM ATLANTIC
4	5	**EMINEM** CURTAIN CALL - THE HITS INTERSCOPE
5	4	**ENYA** AMARANTINE WARNER BROS
6	6	**IL DIVO** ANCORA SYCO/SONY BMG
7	7	**KATIE MELUA** PIECE BY PIECE DRAMATICO
8	17	**KELLY CLARKSON** BREAKAWAY RCA
9	8	**XAVIER NAIDOO** TELEGRAMM FUER X NAIDOO RECORDS
10	9	**COLDPLAY** X&Y PARLOPHONE
11	65	**ROBBIE WILLIAMS** GREATEST HITS CHRYSALIS
12	11	**GREEN DAY** BULLET IN A BIBLE REPRISE
13	16	**THE BLACK EYED PEAS** MONKEY BUSINESS A&M/INTERSCOPE
14	14	**INDOCHINE** ALICE & JUNE EPIC
15	NEW	**HARD-FI** STARS OF CCTV ATLANTIC/NECESSARY

RADIO AIRPLAY

Nielsen Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL

JANUARY 4, 2006

THIS WEEK	LAST WEEK	
1	1	**HUNG UP** MADONNA WARNER BROS
2	3	**ADVERTISING SPACE** ROBBIE WILLIAMS CHRYSALIS
3	2	**TALK** COLDPLAY PARLOPHONE
4	4	**DON'T BOTHER** SHAKIRA EPIC
5	6	**PUSH THE BUTTON** SUGABABES ISLAND
6	5	**TRIPPINO** ROBBIE WILLIAMS CHRYSALIS
7	7	**GOODBYE MY LOVER** JAMES BLUNT ATLANTIC
8	8	**YOU'RE BEAUTIFUL** JAMES BLUNT ATLANTIC
9	10	**GET YOUR NUMBER** MARIAN CAREY FT. JER DUPRI ISLAND/DEF JAM
10	9	**STICKWITU** THE PUSSYCAT DOLLS A&M/INTERSCOPE
11	11	**UGLY** SUGABABES ISLAND
12	13	**BELLY DANCER (BANANZA)** AKON SRC/UNIVERSAL
13	12	**DON'T CHA** THE PUSSYCAT DOLLS A&M/INTERSCOPE
14	14	**CRAIG DAVID** DON'T LOVE YOU NO MORE (I'M SORRY) WARNER BROS
15	15	**COOL** GWEN STEFANI INTERSCOPE

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	3	13	**#1 5 WKS KIRK FRANKLIN** HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	●
2	1	13	**VARIOUS ARTISTS** WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247	
3	10	10	**GREATEST GAINER VARIOUS ARTISTS**	
4	9	61	**RELIENT K** MMHMM GOTEE/CAPITOL 2953/EMICMG	●
5	2	9	**THIRD DAY** WHEREVER YOU ARE ESSENTIAL 10735/PROVIDENT-INTEGRITY	
6	5	16	**SWITCHFOOT** NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG ◉	●
7	4	18	**CASTING CROWNS** LIFESONG BEACH STREET, REUNION 10770/PROVIDENT-INTEGRITY	●
8	27	70	**UNDEROATH** THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3784/EMICMG	
9	7	14	**VARIOUS ARTISTS** INSPIRED BY THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	
10	6	12	**VARIOUS ARTISTS** WOW CHRISTMAS (GREEN) WORD-CURB-EMI/PROVIDENT-INTEGRITY 86414	
11	11	14	**STEVEN CURTIS CHAPMAN** ALL I REALLY WANT FOR CHRISTMAS SPARROW 1231/EMICMG	
12	10	6	**JEREMY CAMP** LIVE -UNPLUGGED- FRANKLIN, TN BEC 7667/EMICMG	
13	8	11	**MERCYME** THE CHRISTMAS SESSIONS INO 3681/PROVIDENT-INTEGRITY	
14	12	24	**MARY MARY** MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537 PROVIDENT-INTEGRITY	●
15	HOT SHOT DEBUT		**CHRIS TOMLIN** LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	
16	13	67	**CHRIS TOMLIN** ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
17	21	59	**JEREMY CAMP** RESTORED BEC 8615/EMICMG	
18	18	6	**RELIENT K** APATHETIC EP GOTEE/CAPITOL 2009/EMICMG	
19	20	19	**ISRAEL & NEW BREED** ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	
20	20	14	**DAVID CROWDER BAND** A COLLISION OR (3+4=7) SIXSTEPS/SPARROW 1229/EMICMG	
21	RE-ENTRY		**VARIOUS ARTISTS** MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	
22	15	14	**BARLOWGIRL** ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	
23	17	16	**CECE WINANS** PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	
24	29	54	**VARIOUS ARTISTS** I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
25	16	10	**RANDY TRAVIS** GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	
26	RE-ENTRY		**EMERY** THE QUESTION TOOTH & NAIL 0804/EMICMG	
27	45	23	**THOUSAND FOOT KRUTCH** THE ART OF BREAKING TOOTH & NAIL 4815/EMICMG	
28	44	9	**FALLING UP** DAWN ESCAPES BEC 0364/EMICMG	
29	NEW		**FLYLEAF** FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
30	30	6	**REBECCA ST. JAMES** IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1506/EMICMG ⊕	
31	NEW		**DELIRIOUS?** MISSION BELL SPARROW 1567/EMICMG	
32	23	39	**VARIOUS ARTISTS** WOW #1'S PROVIDENT-WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	●
33	14	12	**POINT OF GRACE** WINTER WONDERLAND WORD-CURB 86473	
34	24	41	**NATALIE GRANT** AWAKEN CURB 78860/WORD-CURB	
35	37	44	**KUTLESS** STRONG TOWER BEC 5381/EMICMG	
36	36	64	**TOBYMAC** WELCOME TO DIVERSE CITY FOREFRONT 8417/EMICMG	
37	32	40	**SUPERCHIC[K]** BEAUTY FROM PAIN INPOP 1279/EMICMG	
38	NEW		**HILLSONG** ULTIMATE WORSHIP: THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HILLSONG AUSTRALIA/INTEGRITY INTEGRITY/PROVIDENT ARTISTS	
39	25	41	**JARS OF CLAY** REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
40	RE-ENTRY		**DEMON HUNTER** FNIPTYCM SOLID STATE 1806/EMICMG	
41	NEW		**DEREK WEBB** MOCKINGBIRD INO 3417/PROVIDENT-INTEGRITY	
42	22	65	**VARIOUS ARTISTS** WOW HITS 2005 WORD-CURB/PROVIDENT-INTEGRITY 1106/EMICMG	■
43	28	10	**SELAH** GREATEST HYMNS CURB 78890/WORD-CURB	
44	38	32	**NICHOLE NORDEMAN** BRAVE SPARROW 3575/EMICMG	
45	NEW		**FFH** VOICE FROM HOME ESSENTIAL 10777/PROVIDENT-INTEGRITY	
46	41	11	**VARIOUS ARTISTS** INTEGRITY'S WORSHIP: A TOTAL WORSHIP EXPERIENCE INO SOUNDTRACK INTEGRITY 3644/PROVIDENT-INTEGRITY	
47	RE-ENTRY		**MAE** THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
48	49	58	**SMOKIE NORFUL** NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG ⊕	
49	NEW		**ZOEGIRL** WITH ALL OF MY HEART: THE GREATEST HITS SPARROW 1572/EMICMG	
50	46	12	**TOBYMAC** RENOVATING -DIVERSE CITY FOREFRONT 2844/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	14	**#1 13 WKS KIRK FRANKLIN** HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	●
2	2	16	**YOLANDA ADAMS** DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
3	3	24	**MARY MARY** MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
4	4	14	**SOUNDTRACK** THE GOSPEL VERITY 71620/ZOMBA	
5	6	11	**ISRAEL & NEW BREED** ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 84893/SONY MUSIC	
6	5	16	**CECE WINANS** PURIFIED PURESPRINGS GOSPEL/INO 83997/SONY MUSIC	
7	8	5	**BYRON CAGE** AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
8	10	14	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
9	13	14	**HEZEKIAH WALKER & LFC** 20:05 THE EXPERIENCE VERITY 62829/ZOMBA	
10	11	40	**DONNIE MCCLURKIN** PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
11	12	65	**SMOKIE NORFUL** NOTHING WITHOUT YOU EMI GOSPEL 77795 ⊕	
12	9	50	**VARIOUS ARTISTS** WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 85344/ZOMBA	●
13	14	17	**SHIRLEY CAESAR** I KNOW THE TRUTH ARTEMIS GOSPEL 51635	
14	7	10	**AARON NEVILLE** CHRISTMAS PRAYER TELL IT 73631/EMI GOSPEL	
15	15	4	**NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** THE REUNION NEW LIFE/VERITY 71623/ZOMBA	
16	18	64	**J MOSS** THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
17	21	37	**BISHOP O.E. PATTERSON & CONGREOATION** SINGING THE OLD TIME WAY PODIUM 2504	
18	19	86	**ISRAEL & NEW BREED** LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 81263/SONY MUSIC	●
19	16	12	**GEORGE HUFF** MIRACLES WORD-CURB 86380/WARNER BROS	
20	36	70	**TYE TRIBBETT & G.A.** LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
21	28	4	**FLAME** REWIND CROSS MOVEMENT 30018	
22	25	41	**KURT CARR PROJECT** OBE CHURCH GOSPO CENTRIC 70058/ZOMBA	
23	32	18	**DORINDA CLARK-COLE** LIVE FROM HOUSTON: THE ROSE OF GOSPEL GOSPO CENTRIC 70611/ZOMBA	
24	39	29	**TAMELA MANN** GOTTA KEEP MOVIN' TILLYMANN 10117	
25	40	23	**SOUNDS OF BLACKNESS** UNITY SLR 54693/LIGHTYEAR	
26	17	14	**THE BROOKLYN TABERNACLE CHOIR** I'M AMAZED...LIVE INO 96415/SONY MUSIC	
27	33	40	**MICAH STAMPLEY** THE SONGBOOK OF MICAH DEXTERITY SOUNDS 86033/EMI GOSPEL	
28	43	53	**SHEKINAH GLORY MINISTRY** LIVE KINGDOM 1011/BOOKWORLD	
29	22	58	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
30	27	23	**LEE WILLIAMS AND THE SPIRITUAL QC'S** TELL THE ANGELS: LIVE IN MEMPHIS MCG 7834/MALACO	
31	35	29	**DR. CHARLES G. HAYES AND THE WARRIORS** THE REMIX ICEE INSPIRATIONAL 7206/ICEE	
32	24	82	**FRED HAMMOND** SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
33	RE-ENTRY		**MYRON BUTLER & LEVI** SET ME FREE EMI GOSPEL	
34	37	14	**VICKI YOHE** HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL	
35	29	16	**DA T.R.U.T.H.** THE FAITH CROSS MOVEMENT 30017	
36	RE-ENTRY		**SHADRACH** I WON'T WORRY NO MORE JUANA/KRIGHT 2012/MALACO	
37	23	20	**VARIOUS ARTISTS** HIP HOPE HITS 2006 GOTEE 11693 ⊕	
38	41	14	**DARWIN HOBBS** WORSHIPPER EMI GOSPEL 77797	
39	42	23	**MARVIN SAPP** BE EXALTED VERITY 69951/ZOMBA	
40	38	50	**RUBEN STUDDARD** I NEED AN ANGEL J 82623/RMG	●
41	47	20	**KIERRA KIKI SHEARD** JUST UNTIL... EMI GOSPEL 74632	
42	34	26	**AARON NEVILLE** GOSPEL ROOTS TELL IT 80897/EMI GOSPEL	
43	49	10	**DEITRICK HADDON** JUST THE HITS TYSCOT 414E ⊕	
44	45	99	**VARIOUS ARTISTS** WOW GOSPEL 2004 WORD-CURB/EMICMG/VERITY 57484/ZOMBA	■
45	20	57	**NICOLE C. MULLEN** EVERYDAY PEOPLE WOAD-CURB 86317/WARNER BROS	
46	RE-ENTRY		**MISSISSIPPI MASS CHOIR** NOT BY MIGHT, NOR BY POWER MALACO 6035	
47	RE-ENTRY		**THE WILLIAM MURPHY PROJECT** ALL DAY EPIC 94420/SONY MUSIC	
48	RE-ENTRY		**LAMAR JAMES** KICKIN' STONES JE LAM 70023	
49	44	46	**BEN HARPER AND THE BLIND BOYS OF ALABAMA** THERE WILL BE A LIGHT VIRGIN 71206*	
50	RE-ENTRY		**JOANN ROSARIO** NOW MORE THAN EVER...WORSHIP F HAMMOND/VERITY 58473/ZOMBA	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER 06 Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.
● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓒ CD single available. Ⓓ Digital Download available. Ⓓ DVD single available. Ⓥ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ◌ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⓧ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ◌ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ◌ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ◌ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for non-theatrical titles.

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JAN 14 2006 ALBUMS

SALES DATA COMPILED BY Nielsen SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	HOT SHOT DEBUT		#1 1 WK YING YANG TWINS U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	
2	1	23	DANE COOK RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	■
3	3	82	HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
4	6	14	GREATEST GAINER PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT DECAYDANCE 077/FUELED BY RAMEN (13.98)	
5	2	13	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	
6	7	7	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	
7	4	23	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	●
8	6	7	VARIOUS ARTISTS CRUNK HITS TVT 2505 (18.98) ⊕	
9	NEW		SEVENDUST BEST OF SEVENDUST (CHAPTER ONE 1997-2004) TVT 8057 (15.98)	
10	10	27	YING YANG TWINS U.S.A. UNITED STATE OF ATLANTA COLLIPARK 2520*/TVT (17.98/11.98)	■
11	14	59	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)	
12	17	20	SILVERSTEIN DISCOVERING THE WATERFRONT VICTORY 257* (15.98)	
13	19	30	MOTION CITY SOUNDTRACK COMMIT THIS TO MEMORY EPITAPH 86765 (13.98)	
14	15	20	SUFJAN STEVENS ILLINOIS ASTHMATIC KITTY 014* (15.98)	
15	12	43	CRAIG MORGAN MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
16	30	42	SENSES FAIL LET IT ENFOLD YOU DRIVE-THRU 403/VAGRANT (13.98) ⊕	
17	20	12	SEVENDUST NEXT 7BROS 07/WINEDARK (18.98) ⊕	
18	25	25	AS I LAY DYING SHADOWS ARE SECURITY METAL BLADE 14522 (13.98)	
19	31	7	THE ACADEMY IS... ALMOST HERE FUELED BY RAMEN 071 (11.98)	
20	11	21	NICKEL CREEK WHY SHOULD THE FIRE DIE? SUGAR HILL 3990 (17.98)	
21	38	4	FROM FIRST TO LAST DEAR DIARY MY TEEN ANGST HAS A BODY COUNT EPITAPH 90707 (14.98)	
22	24	40	BLOC PARTY SILENT ALARM VICE/DIM MAK 93818*/ATLANTIC (13.98)	
23	23	12	DANGER DOOM THE MOUSE AND THE MASK EPITAPH 88775* (13.98)	
24	26	60	LIL JON & THE EAST SIDE BOYZ CRUNK JUICE BME 2690*/TVT (17.98/11.98) ⊕	2
25	5	7	JIMMY BUFFETT LIVE AT FENWAY PARK MAILBOAT 2115 (25.98 CD/DVD) ⊕	
26	9	12	JACKSON BROWNE SOLO ACOUSTIC VOL. 1 INSIDE 8251 (18.98)	
27	40	6	YOUNG BUCK T.I.P. MASS APPEAL 0019 (17.98)	
28	16	3	VARIOUS ARTISTS BIGG SNOOP DOGG PRESENTS: WELCOME TO THA CHUUCH - DA ALBUM DOGGYSTYLE 5874/KOCH (17.98)	
29	RE-ENTRY		AIDEN NIGHTMARE ANATOMY VICTORY 259 (13.98)	
30	22	3	VARIOUS ARTISTS FUNKMASTER FLEX: CAR SHOW TOUR KOCH 5899 (18.98) ⊕	
31	49	24	ARMOR FOR SLEEP WHAT TO DO WHEN YOU ARE DEAD EQUAL VISION 104 (13.98)	
32	36	6	TALIB KWELI RIGHT ABOUT NOW: THE OFFICIAL SUCKA FREE MIX CD BLACKSMITH/SURE SHOT 5183/KOCH (17.98)	
33	18	19	NEAL MCCOY THAT'S LIFE 903 MUSIC 1001 (17.98)	
34	28	56	THE ARCADE FIRE FUNERAL MERGE 255* (15.98)	
35	33	29	BRIGHT EYES I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 0072* (11.98)	
36	RE-ENTRY		ATREYU THE CURSE VICTORY 210 (15.98) ⊕	
37	45	6	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	
38	41	6	SHEEK LOUCH AFTER TAXES D-BLOCK 5833/KOCH (17.98)	
39	32	44	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDDIE 1890 (18.98)	
40	37	7	INSANE CLOWN POSSE FORGOTTEN FRESHNESS: VOLUME 4 PSYCHOPATHIC 4005 (17.98)	
41	13	12	DOLLY PARTON THOSE WERE THE DAYS BLUE EYE 4007/SUGAR HILL (17.98)	
42	RE-ENTRY		JIM JONES HARLEM: DIARY OF A SUMMER DIPLOMATS 5830/KOCH (18.98 DD) Ⓓ	
43	RE-ENTRY		NONPOINT TO THE PAIN BIELER BROS. 70007 (15.98)	
44	29	14	VARIOUS ARTISTS BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2006 CHENCHO/CHOSEN FEW EMERALD 1096/UBO (9.98)	
45	39	12	DEFAULT ONE THING REMAINS TVT 6060 (17.98)	
46	RE-ENTRY		FROM AUTUMN TO ASHES ABANDON YOUR FRIENDS VAGRANT 414 (12.98)	
47	46	11	ATMOSPHERE YOU CAN'T IMAGINE HOW MUCH FUN WE'RE HAVING RHYMESAYERS ENTERTAINMENT 0080 (15.98)	
48	RE-ENTRY		BROKEN SOCIAL SCENE BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	
49	RE-ENTRY		STRAYLIGHT RUN PREPARE TO BE WRONG (EP) VICTORY 287 (11.98)	
50	RE-ENTRY		THE NEW PORNOGRAPHERS TWIN CINEMA MATADOR 621* (15.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	2	2	#1 1 WK JAMIE FOXX UNPREDICTABLE J 71779*/RMG ⊕	
2	3	2	THE NOTORIOUS B.I.G. DUETS: THE FINAL CHAPTER BAD BOY 83885*/AG	
3	1	2	MARY J. BLIGE THE BREAKTHROUGH MATRIARCH/GEFFEN 005722*/INTERSCOPE	
4	4	4	EMINEM CURTAIN CALL: THE HITS SHADY/AFTERMATH 005881*/INTERSCOPE	
5	NEW		LIL' WAYNE THA CARTER II CASH MONEY 005124*/UMRG	
6	12	2	MATISYAHU LIVE AT STUBB'S OR/EPIC 96464/SONY MUSIC	
7	8	6	SYSTEM OF A DOWN HYPNOTIZE AMERICAN/COLUMBIA 93871*/SONY MUSIC ⊕	■
8	14	4	KORN SEE YOU ON THE OTHER SIDE VIRGIN 45889	
9	7	6	DEATH CAB FOR CUTIE PLANS BARSUK/ATLANTIC 83834*/AG	
10	6	2	RYAN ADAMS 29 LOST HIGHWAY 005872	
11	NEW		JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC 97250/AG	
12	NEW		KANYE WEST LATE REGISTRATION ROC-A-FELLA/DEF JAM 004813*/IDJMG	2
13	NEW		LUDACRIS AND DTP LUDACRIS PRESENTS: DISTURBING THA PEACE DTP/DEF JAM 005708*/IDJMG ⊕	
14	11	7	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	■
15	5	7	JOHNNY CASH THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA AMERICAN/ISLAND 005288/UME	■

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	44	#1 41 WKS CELTIC WOMAN CELTIC WOMAN MANHATTAN 60233	●
2	5	21	AMADOU & MARIAM DIMANCHE A BAMAKO NONESUCH 79012/WARNER BROS	
3	3	25	ZUCCHERO ZUCCHERO & CO. UNIVERSAL ITALIA/HEAR 2301/CONCORD	
4	6	10	KEALI'I REICHEL KAMAHIWA: THE KEALI'I REICHEL COLLECTION PUNAHELE 11128	
5	8	2	EKOLU EKOLU MUSIC WAIEHU 004/ALOHA	
6	8	6	ALI FARKA TOURE & TOUMANI DIABATE IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79920/WARNER BROS	
7	7	23	RY COODER CHAVEZ RAVINE PERRO VERDE/NONESUCH 79877/WARNER BROS	
8	2	15	THE IRISH TENORS SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
9	4	6	JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
10	13	7	NA LEO FEEL THE SPIRIT SECOND TWENTY 3019/NLP	
11	14	14	ANOUSHKA SHANKAR RISE ANGEL 80295	
12	10	11	SEU JORGE CRU WRASSE 180	
13	12	44	DANIEL O'DONNELL SONGS OF FAITH DPTV MEDIA 225	
14	RE-ENTRY		TWELVE GIRLS BAND ROMANTIC ENERGY GOMD 73055	
15	NEW		KIRAN AHLUWALIA KIRAN AHLUWALIA TRILOKA 82055	

TOP HOLIDAY ALBUMS

FROM Billboard .biz

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	#1 6 WKS DIANA KRALL FEATURING THE CLAYTON/HAMILTON JAZZ ORCHESTRA CHRISTMAS SONGS (VERVE/VG)
2	3	TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE (LAVA/AG)
3	2	IL DIVO THE CHRISTMAS COLLECTION (SYCO/COLUMBIA/SONY MUSIC)
4	12	VARIOUS ARTISTS 40 YEARS: A CHARLIE BROWN CHRISTMAS (PEAK/CONCORD)
5	10	THE BRIAN SETZER ORCHESTRA DIG THAT CRAZY CHRISTMAS (SURFDOG)
6	6	VINCE GUARALDI TRIO A CHARLIE BROWN CHRISTMAS (FANTASY/CONCORD)
7	4	TRANS-SIBERIAN ORCHESTRA CHRISTMAS EVE AND OTHER STORIES (LAVA/AG)
8	5	MANNHEIM STEAMROLLER CHRISTMAS CELEBRATION (AMERICAN GRAMAPHONE)
9	31	KIDZ BOP KIDS A VERY MERRY KIDZ BOP (RAZOR & TIE)
10	20	VARIOUS ARTISTS WOW CHRISTMAS (GREEN) (WORD-CURB/EMI/PROVIDENT-INTEGRITY/WARNER BROS.)
11	7	TRANS-SIBERIAN ORCHESTRA THE CHRISTMAS ATTIC (LAVA/AG)
12	27	STEVEN CURTIS CHAPMAN ALL I REALLY WANT FOR CHRISTMAS (SPARROW)
13	—	VARIOUS ARTISTS CARE BEARS: HOLIDAY HUGS! (MADACY KIDS/MADACY)
14	21	SOUNDTRACK THE POLAR EXPRESS (WARNER SUNSET/REPRISE/WARNER BROS.)
15	8	CLAY AIKEN MERRY CHRISTMAS WITH LOVE (RCA/RMG)

HOT VIDEOCLIPS & VIDEO MONITOR COMPILED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen VideoScan

Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MUSIC VIDEO

SALES DATA COMPILED BY Nielsen SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

LAUNCH PAD

JAN 14 2006

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.
1	1	7	#1 7 WKS BULLET IN A BIBLE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49406 (24.98 CD/DVD)	Green Day	
2	7	29	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
3	4	7	VERTIGO 2005: LIVE FROM CHICAGO INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 570909 (32.98 DVD)	U2	
4	5	29	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
5	2	6	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
6	9	6	R30 ROUNDER 31082 (39.98 DVD)	Rush	3
7	11	9	TRAPPED IN THE CLOSET: CHAPTERS 1-12 JIVE/ZOMBA VIDEO 73481 (19.98 DVD)	R. Kelly	2
8	12	56	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
9	10	8	LIVE 8 CAPITOL VIDEO 41982 (50.98 DVD)	Various Artists	6
10	5	13	ROYAL ALBERT HALL: LONDON MAY 2-3-5-6 05 RHINO HOME VIDEO 70421 (29.98 DVD)	Cream	
11	39	104	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (14.98 CD/DVD)	Rob Zombie	
12	13	2	PARABOLA TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57591 (9.98 DVD)	Tool	
13	6	10	THE CONCERT FOR BANGLADESH APPLE/CAPITOL/RHINO HOME VIDEO 70480 (29.98 DVD)	George Harrison And Friends	
14	3	7	BORN TO RUN (30TH ANNIVERSARY EDITION) SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 94175 (39.98 CD/DVD)	Bruce Springsteen	
15	14	6	A WEEKEND AT THE GREEK - LIVE IN JAPAN UNIVERSAL/UNIVERSAL MUSIC & VIDEO DIST. 83740 (24.98)	Jack Johnson	
16	18	2	SCHISM TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57590 (9.98 DVD)	Tool	
17	22	12	LIVE IN CUBA EPIC MUSIC VIDEO/SONY BMG VIDEO 54001 (19.98 DVD)	Audioslave	■
18	RE-ENTRY		THE MASSACRE: SPECIAL EDITION CD/DVD SHADY/AFTERMATH/G-UNIT/INTERSCOPE/UNIVERSAL MUSIC & VIDEO DIST. 005361 (18.98 CD/DVD)	50 Cent	
19	RE-ENTRY		THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73832 (19.98 CD/DVD)	Pantera	
20	29	6	TOUR GENERACION EN VIVO EMI LATIN VIDEO 44234 (14.98 DVD)	RBD	
21	18	6	AMERICAN IDOL: THE WORST OF SEASONS 1-4 CAPITAL ENT. INC./KOCH VISION VIDEO 01012 (19.98 DVD)	Various Artists	
22	28	11	CARNIVAL OF SINS CLEAR CHANNEL ENTERTAINMENT/VENTURA DISTRIBUTION 00104 (24.98 DVD)	Motley Crue	
23	26	3	ROCK THE NATION LIVE IMAGE ENTERTAINMENT 03058 (20.98 DVD)	Kiss	
24	20	112	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50063 (14.98 DVD)	AC/DC	6
25	31	16	LIVE AT WOODSTOCK (SPECIAL EDITION) GEFFEN HOME VIDEO 28309 (19.98 DVD)	Jimi Hendrix	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	#1 1 WK BE WITHOUT YOU MARY J. BLIGE GEFFEN
2	4	3	NASTY GIRL THE NOTORIOUS B.I.G. FEAT. DIDDY, NELLY, JAGGED EDGE & AVERY STORM BAD BOY/ATLANTIC
3	1	9	DON'T FORGET ABOUT US MARIAH CAREY ISLAND/IDJMG
4	6	5	GEORGIA LUDACRIS & FIELD MOB FEATURING JAMIE FOXX DTP/IDJMG
5	19	3	I KNOW YOU DON'T LOVE ME TONY YAYO G-UNIT/INTERSCOPE
6	RE-ENTRY		UNPREDICTABLE JAMIE FOXX FEATURING LUDACRIS J/RMG
7	7	7	GRILLZ NELLY FEAT. PAUL WALL, ALI & GIPP DERRTY/FO' REEL/UMRG
8	13	8	HEARD 'EM SAY KANYE WEST FEAT. ADAM LEVINE ROC-A-FELLA/DEF JAM/IDJMG
9	8	4	YO (EXCUSE ME MISS) CHRIS BROWN JIVE/ZOMBA
10	10	3	STILL ON IT ASHANTI FEAT. PAUL WALL & METHOD MAN THE INC./IDJMG
11	17	8	FIREMAN LIL' WAYNE CASH MONEY/UMRG
12	6	2	TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE
13	5	2	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA
14	RE-ENTRY		ONE WISH RAY J KNOCKOUT/SANCTUARY
15	RE-ENTRY		HERE WE GO TRINA FEATURING KELLY ROWLAND SLIP-N-SLIDE/ATLANTIC
16	RE-ENTRY		I THINK THEY LIKE ME DEM FRANCHIZE BOYZ FEAT. JERMAINE DUPRI, DA BRAT & BOW WOW SO SO DEF/VIRGIN
17	NEW		SHE DON'T TELL ME TO MONTGOMERY GENTRY COLUMBIA
18	RE-ENTRY		STAY FLY THREE 6 MAFIA FEAT. YOUNG BUCK & EIGHTBALL & MJG HYPNOTIZE MINDS/COLUMBIA/SLM
19	RE-ENTRY		THERE IT GO! (THE WHISTLE SONG) JUELZ SANTANA DIPLOMATS/DEF JAM/IDJMG
20	NEW		SOMETHING TO BE PROUD OF MONTGOMERY GENTRY COLUMBIA (NASHVILLE)
21	12	3	EVERYTIME I THINK ABOUT HER JAHEIM FEATURING JADAKISS DIVINE MILL/WARNER BROS.
22	16	3	HONKY TONK BADONKADONK TRACE ADKINS CAPITOL
23	NEW		LOOKING FOR YOU KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC/ZOMBA
24	11	4	LIKE WE NEVER LOVED AT ALL FAITH HILL WARNER-CURB/WARNER BROS.
25	RE-ENTRY		DON'T BOTHER SHAKIRA EPIC

VIDEO MONITOR

THIS WEEK — ARTIST TITLE

MTV

THIS WEEK	ARTIST TITLE
1	SHAKIRA, DON'T BOTHER
2	ALL-AMERICAN REJECTS, DIRTY LITTLE SECRET
3	KANYE WEST, HEARD 'EM SAY
4	FALL OUT BOY, DANCE, DANCE
5	THE NOTORIOUS B.I.G., NASTY GIRL
6	GWEN STEFANI, LUXURIOUS
7	WEEZER, PERFECT SITUATION
8	MARY J. BLIGE, BE WITHOUT YOU
9	MARIAH CAREY, DON'T FORGET ABOUT US
10	MADONNA, HUNG UP

VH1 SOUL

THIS WEEK	ARTIST TITLE
1	BEYONCE KNOWLES, CHECK ON IT
2	JAMIE FOXX, UNPREDICTABLE
3	MARY J. BLIGE, BE WITHOUT YOU
4	ANTHONY HAMILTON, CAN'T LET GO
5	KANYE WEST, HEARD 'EM SAY
6	DONELL JONES, BETTER START TALKING
7	ROBIN THICKE, WANNA LOVE YOU GIRL
8	MARIAH CAREY, DON'T FORGET ABOUT US
9	BLACK BUDDAFLY, ROCK-A-BYE
10	TRINA, HERE WE GO

GAC

THIS WEEK	ARTIST TITLE
1	BRAD PAISLEY, WHEN I GET WHERE I'M GOING
2	CARRIE UNDERWOOD, JESUS TAKE THE WHEEL
3	GARY ALLAN, BEST I EVER HAD
4	DIERKS BENTLEY, COME A LITTLE CLOSER
5	LITTLE BIG TOWN, BOONDOCKS
6	FAITH HILL, LIKE WE NEVER LOVED AT ALL
7	MONTGOMERY GENTRY, SOMETHING TO BE PROUD OF
8	BROOKS & DUNN, BELIEVE
9	LEANN RIMES, PROBABLY WOULDN'T BE THIS WAY
10	RASCAL FLATTS, BLESS THE BROKEN ROAD

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT		#1 1 WK TRICK-TRICK WONDERBOY/MOTOWN 005934*/UMRG (13.98)	The People Vs.	
2	NEW		GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All	
3	6	64	UNDEROATH SOLID STATE 83194/TOOTH & NAIL (13.98)	They're Only Chasing Safety	
4	15	61	RISE AGAINST GEFFEN 002987/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
5	12	9	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
6	5	21	SUFJAN STEVENS ASTHMATIC KITTY 014* (15.98)	Illinois	
7	4	27	AQUALUNG RED INK/COLUMBIA 23988*/SONY MUSIC (14.98)	Strange And Beautiful	
8	22	28	GREATEST GAINER LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come	
9	10	16	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	
10	23	9	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
11	8	21	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
12	28	5	FROM FIRST TO LAST EPITAPH 98707 (14.98)	Dear Diary, My Teen Angst Has A Body Count	
13	17	40	BLOC PARTY VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
14	26	14	HINDER UNIVERSAL 005390/UMRG (9.98)	Extreme Behavior	
15	15	6	RAY SCOTT WARNER BROS. (NASHVILLE) 48827/WRN (13.98)	My Kind Of Music	
16	41	6	AIDEN VICTORY 259 (13.98)	Nightmare Anatomy	
17	13	6	VICENTE FERNANDEZ SONY BMG NORTE 99985 (14.98) ⊕	Mis Duetos	
18	40	23	ARMOR FOR SLEEP EQUAL VISION 104 (13.98)	What To Do When You Are Dead	
19	7	6	SIN BANDERA SONY BMG NORTE 96872 (17.98)	Manana	
20	37	13	IVY QUEEN LA CALLE/UNIVISION 310546/UG (13.98) ⊕	Flashback	
21	33	7	GRUPO MONTEZ DE DURANGO DISA 720688 (11.98)	Los Super Exitos: Lagrimillas Tontas	
22	16	53	THE ARCADE FIRE MERGE 225* (15.98)	Funeral	
23	11	5	BYRON CAGE GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship	
24	NEW		VOLTIO WHITE LION/EPIC 96926/SONY MUSIC (11.98)	Voltio	
25	34	7	CLAP YOUR HANDS SAY YEAH CLAP YOUR HANDS SAY YEAH 01 (12.98)	Clap Your Hands Say Yeah	
26	24	24	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (18.98)	Antologia De Un Rey	
27	2	63	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	●
28	21	10	FALLING UP BEC 60364 (12.98)	Dawn Escapes	
29	48	3	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	
30	NEW		DELIRIOUS? SPARROW 11587 (17.98)	Mission Bell	
31	NEW		HELLOGOODBYE DRIVE-THRU 93820 (7.98)	Hellogoodbye (EP)	
32	RE-ENTRY		BROKEN SOCIAL SCENE ARTS & CRAFTS 014* (15.98)	Broken Social Scene	
33	19	44	SHOOTER JENNINGS UNIVERSAL SOUTH 003818* (13.98)	Put The O Back In Country	
34	RE-ENTRY		TRIVIUM ROADRUNNER 618251/IDJMG (17.98)	Ascendancy	
35	3	41	NATALIE GRANT CURB 76860 (17.98)	Awaken	
36	27	33	AMOS LEE BLUE NOTE 87350 (12.98)	Amos Lee	
37	9	26	SUPERCHIC[K] INPOP 71270 (12.98)	Beauty From Pain	
38	NEW		HILLSONG HILLSONG AUSTRALIA/EPIC 87798/SONY MUSIC (17.98)	Ultimate Worship: The Very Best Live Worship Songs From Hillsong	
39	RE-ENTRY		DEMON HUNTER SOLID STATE 31606 (13.98)	Triptych	
40	NEW		PARAMORE FUELED BY RAMEN 078 (13.98)	All We Know Is Falling	
41	NEW		CHIODOS EQUAL VISION 111 (13.98)	All's Well That Ends Well	
42	NEW		DEREK WEBB INO/EPIC 87796/SONY MUSIC (17.98)	Mockingbird	
43	29	5	GILBERTO SANTA ROSA & VICTOR MANUELLE SONY BMG NORTE 95615 (13.98)	Dos Soneros, Una Historia	
44	RE-ENTRY		HIM JIMMY FRANKS/UNIVERSAL 003363/UMRG (13.98)	Love Metal	
45	35	6	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
46	50	34	AVENTURA PREMIUM LATIN 94062/SONY BMG NORTE (13.98)	God's Project	
47	RE-ENTRY		M.I.A. XL 004844*/INTERSCOPE (13.98)	Arular	
48	RE-ENTRY		WOLF PARADE SUB POP 70655 (13.98)	Apologies To The Queen Mary	
49	RE-ENTRY		CIRCA SURVIVE EQUAL VISION 103 (12.98)	Juturna	
50	14	28	NICHOLE NORDEMAN SPARROW 68575 (17.98)	Brave	

BREAKING & ENTERING — THIS WEEK ON .com

Say "hello" to Hellogoodbye. The Southern California band's self-titled EP enters Top Heatseekers at No. 31. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

Chart Codes: CS (Hot Country Songs); **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position

A

ACOMPANAME A ESTAR SOLO (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 8
AIN'T WASTIN' GOOD WHISKEY ON YOU (Dimensional Songs Of The Knoll, BMI/Princetta, BMI/Uno Mas, BMI/Cherry River, BMI) CLM, CS 49
ALWAYS (Joey Hawthorne Publishing, ASCAP) RBH 95
AMOR ETERNO (WB, ASCAP/Warner Chappell Ediciones Musicais) LT 15
AND I (Royalty Rightings, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave. Music Publishing, ASCAP) HL, RBH 84
ANYWHERE BUT HERE (Warner-Tamerlane, BMI/Lexi's Palm Tree Music, BMI), WBM, CS 57
ASI COMO HOY (EMOA, ASCAP) LT 48
ATTITUDE (A Little Grace Music, ASCAP/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 50

B

BAILANDO (Univision, ASCAP) LT 27
BANDOLEROS (Crown P, BMI/EMI April, ASCAP) LT 41
BAT COUNTRY (Darkness Coats Us Publishing, ASCAP/EMI April, ASCAP), HL, H100 60; POP 62
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12 06 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMI), HL/WBM, H100 16, POP 13
BEDROOM BOOM (CollPark Music, BMI/EMI Blackwood, BMI/EWC Music, BMI/Da Crippler Music, BMI/Grindtime, BMI/Persevere, BMI/Drive-in, BMI) HL, RBH 66
BEEP (will.i.am, BMI/K'Stuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, POP 96
BELIEVE (Sony/ATV Tree, BMI/Showbilly, BMI/Big Loud Shirt Industries, ASCAP/ICG, ASCAP), HL, CS 19
BELLY DANCER (BANANZA) (Byefall Music, ASCAP/Famous, ASCAP/Plangent Visions, PRS), HL, POP 53
BEST I EVER HAD (WB, ASCAP/Muscan, ASCAP), WBM, H100 94, POP 90
BETCHA CAN'T DO IT LIKE ME (Perry Home Music, ASCAP/B.K.ID, ASCAP) RBH 59
BETTER DAYS (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP), HL, H100 50, POP 47
BETTER LIFE (Chi-Boy, ASCAP/Guitar Monkey, BMI), WBM, H100 88
BETTER START TALKING (Aspen Songs, ASCAP/Next Selection, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/Shaniah Cymone Music, ASCAP), HL, RBH 79
BEVERLY HILLS (E.O. Smith, BMI) H100 15, POP 14
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 27, POP 42, RBH 1
BIG BLUE NOTE (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI) CS 22
BOONDOCKS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 9; H100 55, POP 65
BOYFRIEND (Big A Nikle, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 34, POP 32
BRAND NEW GIRLFRIEND (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/3 Ring Circus, BMI/EMI Blackwood, BMI/Shane Minor, BMI), HL, CS 60

C

CAN I HAVE IT LIKE THAT (The Waters Of Nazareth, BMI/EMI Blackwood, BMI) RBH 87
CAN'T LET GO (Songs Of Universal, BMI/Tappy Whyte's, BMI/Bat Future, BMI), HL, RBH 51
CAN YOU BELIEVE IT (Lil Jon 00017 Music, BMI/White Rhino, BMI/Paniro's Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Byefall Music, ASCAP/Famous, ASCAP/C'Amore Music, BMI/8th Grade Music Publishing, BMI/Swizole Music, BMI/EMI Blackwood, BMI/Me & Marq, ASCAP/Basajamba, ASCAP/Ground Control, BMI/Sony/ATV Songs, BMI/Warner Tamerlane, BMI) HL/WBM, RBH 60
CATCH YOUR WAVE (Smilemaker Music, BMI/Galloping Goose Music, BMI/Pa Dutch Dillies, BMI) POP 85
CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R Kelly, BMI), WBM, RBH 42
CHEATIN' (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Gehrig Music, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 18
CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Beyonce, ASCAP/Swizz Beatz, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyince, ASCAP/Slim Thug Publishing, BMI/EMI Blackwood, BMI/Sony/ATV Tunes, ASCAP), HL, H100 10, POP 9, RBH 16
A CHILLAR A OTRA PARTE (Ser-Ca, BMI) LT 19
CHULIN CULIN CHUNFLY (EMI Blackwood, BMI/Leon Blanco, BMI/Rene Perez, BMI/Blue Kraft, BMI) LT 29
COME A LITTLE CLOSER (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 6, H100 51, POP 68
COMIN' TO YOUR CITY (Big Love, ASCAP/Carol Vincent And Associates, SESAC/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 31, H100 89, POP 88
CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TVT, ASCAP/Remynisce Music, ASCAP/Reach Global, ASCAP) RBH 62
CONFESSIONS OF A BROKEN HEART (DAUGHTER TO FATHER) (CrossHeart, ASCAP/K'Stuff, BMI/ArtHouse, BMI/Son Of Reverend Bill Music, BMI/EMI Blackwood, BMI), HL/WBM, H100 62, POP 50
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 24
COOL (Harajuku Lover Music, ASCAP/Cyptron Music, BMI/EMI Blackwood, BMI), HL, POP 69
CORN FED (Blue Oval Music, ASCAP/EMI Blackwood, BMI/Oklahoma Girl Music, BMI/WB, ASCAP/Rich Texan, ASCAP), HL/WBM, CS 55
COSAS DEL AMOR (Huma, BMI) LT 33
CRAWLING BACK TO YOU (Faroni Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Windswept Pacific, BMI/Daly Groove Music, BMI/Music Of Combustion, BMI) POP 92
CRAZY LOVE (Dwight Mario Thompson, BMI/Rat Eater, BMI) RBH 75
CUENTALE (Filtro, BMI) LT 7

D

DANCE, DANCE (Chicago X Softcore, BMI/Sony/ATV Songs, BMI), HL, H100 9, POP 8
DARE (EMI Blackwood, BMI/Gorillaz, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP), HL, H100 87, POP 81
DARIA (EMI April, ASCAP) LT 46
DIAMONDS ON MY NECK (That's What's Up, ASCAP/Swizz Beatz, SESAC/TVT, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Warner-Tamerlane, BMI/T'Ziah's Music, BMI/The Royalty Network, BMI/Teamstas, BMI/EMI April, ASCAP/EMI Blackwood, BMI/My Own Chit Music, BMI/Justin Combs, ASCAP/Big Poppa Music, ASCAP), HL/WBM, RBH 99
DIRECTO AL CORAZON (TN Ediciones, BMI) LT 28
DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP) H100 11, POP 7
DOA (M.J. Twelve, BMI/I Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, H100 82, POP 95
THE DOLLAR (EMI Blackwood, BMI/Big Gassed Hitties, BMI), HL, CS 24
DONCELLA (EMI April, ASCAP/EMI Blackwood, BMI) LT 38
DON'T BOTHER (The Caramel House, BMI/Famous, ASCAP/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/Careers-BMG, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), HL, H100 73, POP 58
DON'T CHA (God Given, BMI/T'Ziah's Music, BMI/Ensign Music, BMI/Notting Hill, BMI/Mix-A-Lot, BMI), HL/WBM, H100 29
DON'T FORGET ABOUT US (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 7, POP 10, RBH 2
DON'T LIE (will.i.am, BMI/Nawasha Networks, BMI/Jeepney, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Sasha Poco Songs, ASCAP/Sony/ATV Tunes, ASCAP/Songs Of Universal, BMI), CLM/HL, POP 55
DOWN AND OUT (Lonely Motel, BMI) CS 52
DO YOUR THING (Kyle Proctor, ASCAP/M. Hip Armstead, ASCAP) RBH 70
DRAPED UP (Pimp My Pen International, ASCAP/Zomba, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP), HL/WBM, RBH 96
DRINKIN' IN MY SUNDAY DRESS (Little Diva, BMI) CS 56
DRUNKER THAN ME (Hope-N-Cal, BMI/Trent Tomlinson Songs, BMI/Geormac Publishing, SESAC) CS 33

E

ELLA Y YO (Premium Latin, ASCAP/Crown P, BMI) LT 4
ES MEJOR DECIR ADIOS (Ser-Ca, BMI) LT 50
ESO EHH...!! (Wild Dogz, BMI) LT 9
ESTOY PERDIDO (Warner-Tamerlane, BMI/Perez Soto, BMI/Vidushi, BMI) LT 23
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL, CS 46
EVERYTIME I THINK ABOUT HER (E-Ballad Music, ASCAP/Jasane Drama Music, ASCAP/Jaewons Publishing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/One Shot Deal Muzak, SESAC/Unichappell Music, BMI/WB, ASCAP), HL/WBM, RBH 44
EVERYTIME WE TOUCH (Mambo Musikverlags-nu Produktionsges. M.B.H./Ridge Music, BMI/Sounds Of Jupiter Music, BMI) H100 56, POP 38

F

FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP/Chrysalis Music, ASCAP) H100 28, POP 22
FIGHTIN' FOR (Captain Obvious, BMI/ShanCan, BMI) CS 44
FIND YOUR WAY (BACK IN MY LIFE) (Kemunity Song Chest, BMI), WBM, RBH 46
FIREMAN (Money Mack, BMI) H100 38, POP 43, RBH 15
FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMI) RBH 94
FIX YOU (BMG Songs, ASCAP), HL, H100 97, POP 84
FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 69, POP 83, RBH 32
FRUTA PROHIBIDA (Univision, ASCAP) LT 34

G

GEORGIA (Vudu Spellz Entertainment, ASCAP/Ludacris Music Publishing, ASCAP/Universal, ASCAP/2415 Publishing, BMI/Kuntry Slim, BMI/Peermusic III, BMI), HL, H100 39, POP 36, RBH 43
GET DRUNK AND BE SOMEBODY (Tokeco Tunes, BMI/Florida Room, BMI) CS 25
GETTIN' SOME (Zomba Songs, BMI/Zomba, ASCAP), WBM, RBH 82
THE GHOST OF YOU (Blow The Doors Off The Jersey Shore Music, BMI) H100 84, POP 78
GIRL NEXT DOOR (Tosha, ASCAP) POP 91
GIRL TONITE (Staying High Music, ASCAP/Almo Music, ASCAP/Artist 101 Publishing Group, BMI/Warner-Tamerlane, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI/Ready For The World, BMI/Songs Of Universal, BMI), HL/WBM, H100 72, RBH 13
GOLD DIGGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Unichappell Music, BMI/Mijac, BMI), HL/WBM, H100 4, POP 4, RBH 29
GOOD RIDE COWBOY (Cowboy Hat Trick, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI/First Wind Music, BMI/Major Bob, ASCAP), HL/WBM, CS 4
GOTTA GO (April's Boy Music, BMI/Warner-Tamerlane, BMI/No Quincydence Music Publishing, BMI/Kizzo Music, ASCAP/Chappell & Co., ASCAP), WBM, H100 100, RBH 17
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VSG Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 40
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMI/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMI/Dam Rich Music, BMI/Money Mack, BMI/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Domani And Ya Majestys Music, ASCAP/Music Of Windswept, ASCAP/Hitco South, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 5, POP 12, RBH 3
GROWN & SEXY (FAZE 2 Music, BMI/Boobie & DJ Songs, BMI/Warner-Tamerlane, BMI), WBM, RBH 57

H

HAVE A NICE DAY (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, H100 58, POP 49
HAVE A PARTY (Universal, ASCAP/P Nord, BMI/BMG Songs, ASCAP/Juvenile Hell, ASCAP/Nate Dogg, BMI/Karam's Kids Songs, ASCAP/ArtHouse Entertainment, ASCAP), HL, RBH 69
HEARD 'EM SAY (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/February Twenty Second, BMI/Screen Gems-EMI, BMI/BMG Songs, ASCAP), HL, H100 40, POP 41, RBH 18
HERE'S TO YOU (Sony/ATV Tree, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lexi's Palm Tree Music, BMI/Dimensional Songs Of The Knoll, BMI), HL/WBM, CS 54
HERE WE GO (Ras And Taj, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Flyte Tyme Tunes, ASCAP), HL, H100 41; POP 40, RBH 14
HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Borassa Music, BMI/Third Tier Music, BMI/EMI Blackwood, BMI), HL, CS 5, H100 30, POP 33
HUNG UP (WB, ASCAP/Webo Girl, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music Forlagsaktiebolag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS), HL/WBM, H100 23, POP 20
HYPNOTIZE (Sony/ATV Songs, BMI/Malakian Publishing, BMI/Stunning Suppository Sounds, BMI), HL, H100 57, POP 61
HYPOTHETICALLY (Lyle In, ASCAP) RBH 54

I

I AM NOT MY HAIR (Warner-Tamerlane, BMI/Wang Out, BMI/Combustion, BMI/Songs Of Windswept Pacific, BMI), WBM, RBH 56
I CAN'T UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI/Warning Danger, BMI), WBM, CS 51
I DON'T (MXC Music, ASCAP/Still Working For The Woman, ASCAP/Belladiva Music, BMI/Still Working For The Man, BMI/CMX Songs, BMI/Burton B. Collins, SESAC) CS 35
I DON'T FEEL LIKE LOVING YOU TODAY (Songs Of Universal, BMI/Hannaberry, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 23
IF I DON'T MAKE IT BACK (Music Of Stage Three, BMI/JonesBone Music, ASCAP) CS 48
IF IT'S LOVIN' THAT YOU WANT (EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Yoga Flames Music, BMI/Alexander Mosely, ASCAP/Zomba, ASCAP), HL/WBM, H100 43, POP 27
I GOT YOU (Magic Mustang, BMI/Triple Shoes, BMI/Town Music, ASCAP/Philbilly Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 43
I'LL DIE TRYIN' (Warner-Tamerlane, BMI/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 53
I LOVE MY LIFE (EMI April, ASCAP/Pang Toon Music, BMI/EMI Blackwood, BMI/Shaye Smith Music, BMI/Warner-Tamerlane, BMI), HL/WBM, CS 45
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMI/Warner-Tamerlane, BMI/2 Playas Publishing, BMI/Who Is Mike Jones Music, BMI), WBM, H100 75, POP 89, RBH 36
I'M SPRUNG (Nappy Publishing, BMI), WBM, H100 22, POP 21, RBH 20
I'M TAKING THE WHEEL (Emerto, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WBM, CS 37
(I NEVER PROMISED YOU A) ROSE GARDEN (Sony/ATV Tree, BMI), HL, CS 40
IN MY MIND (Combustion, BMI/Songs Of Windswept Pacific, BMI/Wang Out, BMI/Sony/ATV Songs, BMI), HL, RBH 33
I SHOULD HAVE CHEATED (Tavaris Jones Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP), HL/WBM, H100 63; RBH 8
I THINK I LOVE U (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 86
I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Thrown Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, H100 24, POP 34, RBH 4
IT'S YOU (Divine Mill, ASCAP/WB, ASCAP/Chi Trend, ASCAP/Spirit Two, ASCAP/Non-Affiliated, SESAC/Jahque Joints, SESAC) RBH 64

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Onaly, BMI/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 2, H100 31, POP 39
JUST A TOUCH (Universal, ASCAP/50 Cent Music, ASCAP/Paul Wall, ASCAP/WB, ASCAP/A. Maman Music, ASCAP/The Royalty Network, ASCAP), HL/WBM, RBH 80
JUST MIGHT (MAKE ME BELIEVE) (GreatGood Songs, ASCAP) CS 13, H100 92
JUST THE GIRL (Vaguely Familiar, ASCAP) POP 31

K

KEROSENE (Sony/ATV Tree, BMI/Bill Reveille, BMI) CS 20, H100 78, POP 82
KRYPTONITE (I'M ON IT) (West Savannah Music, ASCAP/White Boy Leroy's Soul Shop, ASCAP/Misquito Puss, ASCAP/Chrysalis Music, ASCAP/Anyah's Music, ASCAP/Re-Up Music, ASCAP/Khristopher P Bailey, ASCAP), HL, H100 53; POP 79; RBH 9

L

LA CAZADORA (Platinum, BMI) LT 45
LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntman Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colgems-EMI, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP), HL, H100 1, POP 3, RBH 21
LAGRIMILLAS TONTAS (BMG Songs, ASCAP) LT 26
LA TORTURA (The Caramel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) LT 6
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP) RBH 30
LET'S GET IT ON (Back In The Saddle, ASCAP/Reynsong, BMI/Scared Still, BMI), WBM, CS 59
LIGHTS AND SOUNDS (Bromuda, ASCAP/BMG Songs, ASCAP), HL, POP 98
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/ScotSaxSongs, ASCAP/Pen, ASCAP/Warner-Tamerlane, BMI), WBM, CS 12, H100 59, POP 70
LIKE YOU (Universal, ASCAP/EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Chrysalis Music, ASCAP/Naked Under My Clothes, ASCAP/The Kid Slim Music, ASCAP/Jump And Shoot, ASCAP), HL, POP 52, RBH 34
LIPSTICK (Carolina Blue Sky Music, BMI/Careers-BMG, BMI), HL, CS 36
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 26
LLAME PA' VERTE (Universal-Musica Unica, BMI) LT 13
LOCO POR TI (BMG Songs, ASCAP) LT 37
LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack, BMI/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breree, ASCAP/Freddie Dee, BMI), WBM, H100 99, RBH 19
L.O.V.E. (Big A Nikle, ASCAP/EMI April, ASCAP/K'Stuff, BMI/ArtHouse, BMI/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 36, POP 30
LOVE (Cardraygee, SESAC/BMG Songs, ASCAP/She Wrote It, ASCAP) RBH 63
LUXURIOUS (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP/EMI April, ASCAP/Bovina Music, ASCAP), HL, H100 35, POP 29, RBH 52

M

MAGIC (Zomba Songs, BMI/R Kelly, BMI), WBM, RBH 39
MALO (EMI April, ASCAP) LT 30
MAYOR QUE YO (Universal-Musica Unica, BMI/EMI Blackwood, BMI), HL, LT 3
MIL AMORES (Not Listed) LT 43
MISS ME BABY (Her Beautiful Song, ASCAP/Flood, Bumstead, McCready & McCarthy, ASCAP/Lanark Village Tunes, ASCAP/Universal, ASCAP), HL, CS 14, H100 81, POP 100
MISTERIOS DEL AMOR (Copyright Control) LT 42
MORE THAN WORDS (Almo Music, ASCAP/Color Me Blind, ASCAP), HL, H100 90, POP 67
MS. NEW BOOTY (Soar Loser Music, BMI/EMI Blackwood, BMI/ColliPark Music, BMI/Da Crippler Music, BMI/EWC Music, BMI), HL, RBH 61
MUERO (Universal Musica, ASCAP/Universal Studios, ASCAP/Laminaga, ASCAP) LT 20
MUST BE DOIN' SOMETHIN' RIGHT (EMI April, ASCAP/Songfighter Music, ASCAP/Back In The Saddle, ASCAP), HL, CS 3, H100 46, POP 66
MUST BE NICE (Lyle In, ASCAP) RBH 23
MY HOOD (Young Jeezy Music, BMI/One Life Publishing, ASCAP/Domani And Ya Majesty's Music, ASCAP/Crump Tight Publishing, ASCAP/EMI Blackwood, BMI), HL, RBH 50
MY HUMPS (will.i.am, BMI/Sugar Hill, BMI/Cherry River, BMI), CLM, H100 6, POP 6, RBH 77
MY KIND OF MUSIC (Jethropolitunes, BMI) CS 47
MY OLD FRIEND (Big Loud Shirt Industries, ASCAP/ICG, ASCAP/BMG Music Publishing, MCPS/Trinifold, PRS) CS 11

N

NADA CONTIGO (Vander America, BMI/Edimusa, ASCAP) LT 39
NA NA NA (DULCE NINA) (King Of Bling, BMI/C.K. Jointz, BMI/Warner-Tamerlane, BMI) LT 25
NASTY GIRL (Big Poppa Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/WB, ASCAP/Jackie Frost, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Aniay Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI), HL/WBM, H100 48, POP 51, RBH 28
NO (Sony/ATV Latin, BMI/EMI Blackwood, BMI), HL, LT 18
NOBODY BUT ME (Sony/ATV Tree, BMI/Travelin' Arkansawyer, BMI/Big Yellow Dog, BMI), HL, CS 21
NOBODY GONNA TELL ME WHAT TO DO (Almo Music, ASCAP/Mullintone Music, ASCAP/Warner-Tamerlane, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Pocole, ASCAP), HL/WBM, CS 28
NO LE TEMAS A EL (Not Listed) LT 47
NO PUEDO OLVIDARTE (Edimonsa, ASCAP) LT 11
NO SHAME (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/How Bout That Skyline Music, BMI), WBM, CS 58
NO STRINGS (Gad Songs, ASCAP/Cherry Lane, ASCAP/Lola Kilua, SESAC/Barker, ASCAP) RBH 97
NO TE APARTES DE MI (Not Listed) LT 49
NO TE PREOCUPES POR MI (F.I.P.P., BMI/Pop Media, BMI) LT 12
NOT GOING DOWN (Almo Music, ASCAP/Kevin Savigar, ASCAP/EMI April, ASCAP/Shaunna's Songs, ASCAP) CS 39
NOTHING BUT A NUMBER (Marco Bleu Publishing, BMI/Blue Star Publishing, BMI/Blue Carroll Diamond Publishing, BMI/Silverplatinumy2k Publishing, BMI/The Nickel Publishing, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI), HL, RBH 85
NOVIEMBRE SIN TI (EMI April, ASCAP/Sony/ATV Discos, ASCAP) LT 40
NUESTRO AMOR (San Angel, ASCAP) LT 21

O

OH YES (AKA 'POSTMAN') (Jobete Music, ASCAP/EMI Blackwood, BMI/Stone Agate, BMI), HL, RBH 56
OIGA (Vander America, BMI) LT 32
ONE WISH (Stop Trying To Copy My Music, BMI/Rodney Jerkins Productions, BMI/Fred Jerkins III, BMI/Ensign Music, BMI/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 21, POP 28, RBH 6

P

PARA TU AMOR (Camaleon, BMI/Peermusic III, BMI) LT 36
PERFECT SITUATION (E.O. Smith, BMI) H100 54, POP 44
PERO TE VAS A ARREPENTIR (Crisma, SESAC) LT 16
PHOTOGRAPH (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 3, POP 1
PLAY (Crump Tight Publishing, ASCAP/ColliPark Music, BMI/EMI Blackwood, BMI), HL, POP 75
POR TU MALDITO AMOR (Zomba Golden Sands, ASCAP) LT 22
PRESIDENTIAL (White Rhino, BMI/Lil Jon 00017 Music, BMI/TVT, BMI/Drugstore, ASCAP/C'Amore Music, BMI/Swizole Music, BMI/EMI Blackwood, BMI/Me & Marq, ASCAP/Basajamba, ASCAP/Ben Hill Tiger Music, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 86, POP 87
PRETTY VEGAS (XL Publishing, APRA/EMI April, ASCAP/Kucha Music Publishing, ASCAP), HL, H100 98
PUMP IT (EMI April, ASCAP/will.i.am, BMI/Jeepney, BMI/Cherry River, BMI/Avenue XIII, BMI/Reach Global Songs, BMI/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMI), CLM/HL, H100 52; POP 35

Q

QUE ME VAS A DAR (Intersong U.S.A., ASCAP) LT 31
QUE VOY A HACER CON MI AMOR (Copyright Control) LT 44

R

RAIN'S FALLIN' (Patterson Projects, ASCAP) RBH 100
RAKATA (Brown Marble, ASCAP/EMI Blackwood, BMI/Blue Kraft, BMI), HL, LT 2
REMEDY (Seether, BMI/Dwight Frye, BMI), WBM, H100 70, POP 73
RIGHT HERE (Greenfund, ASCAP/I m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, POP 76
RODEO (EMI Blackwood, BMI/Breka Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI/R Kelly, BMI), HL/WBM, H100 83, RBH 31
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/EMI Blackwood, BMI/Blue Kraft, BMI) H100 85, LT 1
RUN IT! (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, H100 2; POP 2, RBH 7

S

SAVE ME (Driven By Music, BMI/Big Ant Music, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL, H100 93
SEASONS OF LOVE (Finster & Lucy Music, ASCAP/EMI April, ASCAP), HL, H100 65, POP 64
SE TE OLVIDO (EMI Blackwood, BMI/Kike Santander Music, BMI/Famous, ASCAP/Santander Melodies, ASCAP) LT 35
SEX WITH YOU (First Avenue, PRS/BMG Songs, ASCAP/Dernis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Underdogs Songs, BMI/Irving, BMI/E D Duz It, BMI/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Strange Motel Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP), HL, RBH 81
SHAKE (ColliPark Music, BMI/EMI Blackwood, BMI/EWC Music, BMI/Da Crippler Music, BMI/PMHI, ASCAP/Marimbero Music, ASCAP/Budde, BMI) H100 91, RBH 48
SHAKE IT OFF (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WBM, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL/WBM, H100 42, POP 37, RBH 24
SHAKE THAT (Shroom Shady Music, BMI/Resto World Music, ASCAP/Dirty Steve's Music, BMI/Nate Dogg, BMI) H100 61, POP 59
SHE DIDN'T HAVE TIME (Curb Songs, ASCAP/Sweet Manic Music, ASCAP/Create Real, ASCAP/Pat Price, BMI), WBM, CS 27
SHE DON'T TELL ME TO (Sony/ATV Tree, BMI/Love Monkey, BMI/EMI Blackwood, BMI/Piano Wire Music, BMI/Universal, ASCAP/Memphersfield, ASCAP), HL, CS 17
SHE LET HERSELF GO (Zomba Songs, BMI/Sufferin' Succotash, ASCAP/Sony/ATV Tree, BMI), HL/WBM, CS 1, H100 71
SKIN (SARABETH) (Mike Curb Music, BMI/Sweet Radical, BMI/Cool Hand, ASCAP), WBM, H100 77, POP 74
SLOW WIND (Zomba Songs, BMI/R.Kelly, BMI) RBH 45
SNAP YA FINGERS (White Rhino, BMI/E-40, BMI/Zomba Songs, BMI/Drugstore, ASCAP), WBM, RBH 67
SOMEONE WATCHING OVER YOU (Barry's Melodies, ASCAP/Universal, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Kazzoom, ASCAP), HL, RBH 71
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 41
SO SICK (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 45, POP 63, RBH 12
SOUL MEETS BODY (EMI Blackwood, BMI/Where I'm Calling From Music, ASCAP), HL, H100 67, POP 71
SOUL SURVIVOR (Young Jeezy Music, BMI/Byefall Music, ASCAP/Famous, ASCAP/EMI Blackwood, BMI), HL, H100 14, POP 16, RBH 25
STARS (Meadowgreen, ASCAP/Sugar Pete, ASCAP/EMI CMP, ASCAP), HL, POP 86
STAY FLY (Teinoise, BMI/Music Resources, BMI/All My Publishing, BMI/Hold My Own, ASCAP/Mouth Full O' Gold, ASCAP/Jobete Music, ASCAP/EMI April, ASCAP/Universal, ASCAP/50 Cent Music, ASCAP), HL, H100 18, POP 24, RBH 22
STICKWITU (Franne Gee, BMI/Warner-Tamerlane, BMI/Dad's Dreamer, BMI/Parchi Music, BMI/Notting Hill, BMI), WBM, H100 8, POP 5
STILL IN LOVE (GG&L, ASCAP) RBH 65
STILL ON IT (Pookietoots, ASCAP/Universal, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/DJ Irv, BMI/Pinky Phat Phat, BMI/Careers-BMG, BMI), HL, RBH 58
STRICKEN (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 95
SUELTA MI MANO (Sony/ATV Discos, ASCAP) LT 10
SUGAR, WE'RE GOIN' DOWN (Chicago X Softcore, BMI/Sony/ATV Songs, BMI), HL, H100 13, POP 11

T

TE AMO CORAZON (Controversy, ASCAP/Universal, ASCAP), HL, RBH 88
TEAR IT UP (EMI Blackwood, BMI/Young Jeezy Music, BMI), HL, RBH 96
TE HE QUERIDO, TE HE LLORADO (Filtro, BMI) LT 14
TEMPERATURE (Dutty Rock, PRS/EMI April, ASCAP/Jencone-Snowcone Music, ASCAP/STB Music, ASCAP), HL, RBH 68
TEQUILA MAKES HER CLOTHES FALL OFF (Heavy Leather, BMI/Chobe, BMI/Notewrite, BMI/Fiddlestock, BMI) CS 7, H100 49, POP 60
TESTIFY (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Gold Forever Music, BMI), HL, RBH 91
THERE IT GO! (THE WHISTLE SONG) (Darin Joseph, ASCAP/Terrence Anderson Publishing Designee, ASCAP) H100 12, POP 17, RBH 11
THEY DON'T UNDERSTAND (Coburn, BMI/Ten Ten Tunes, ASCAP), WBM, CS 42
TONIGHT I WANNA CRY (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI/Guitar Monkey, BMI), HL/WBM, CS 15, H100 96
TOUCHING (Bubba Gee, BMI/Noontime South, SESAC/Crump Tight Publishing, ASCAP) RBH 89
TOUCH IT (T'Ziah's Music, BMI/Ensign Music, BMI/Songs Of Universal, BMI/Monza Ronza, SESAC/Universal Tunes, SESAC), HL, H100 80, POP 97, RBH 27
TO YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 73
TRAP STAR (Young Jeezy Music, BMI/CollPark Music, BMI/EMI Blackwood, BMI), HL, RBH 76
TRIPPIN' (THAT'S THE WAY LOVE WORKS) (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Kendrick Dean Publishing Designee, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Braxtoni, BMI), HL/WBM, RBH 90
TRU LOVE (Babyboy's Little, SESAC/Noontime South, SESAC/Faith Evans Publishing, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/WBM, SESAC), HL/WBM, RBH 47
TURN IT UP (Scott Storch, ASCAP/TVT, ASCAP/Chamillitary Camp Music, ASCAP/Clover G, BMI) H100 44, POP 48, RBH 35
TWENTY YEARS AND TWO HUSBANDS AGO (Drip Rock Creek, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Acuff Rose, BMI/Unwound, BMI), HL, CS 38
TWISTED TRANSISTOR (Fieldysnuttz, BMI/Musik Munk, BMI/Evilena, BMI/Stratospherecyoness, BMI/Careers-BMG, BMI/Lauren Christy Songs, BMI/Scott Spock Songs, BMI/BMG Songs, ASCAP/Graham Edwards Songs, ASCAP), HL, H100 66, POP 72

U

UNBREAKABLE (Lellow Productions, ASCAP/EMI April, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Uncle Bobby's Music, BMI/First Force, ASCAP), HL, H100 68, RBH 10
UNPREDICTABLE (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Black Boy Hatchet Music, BMI/Ludacris Music Publishing, ASCAP/Nettwerk Tunes, BMI), HL, H100 33, POP 54, RBH 5
UNWRITTEN (EMI Blackwood, BMI/Gator Baby, BMI/WSRJ Music, ASCAP), HL, H100 32, POP 25

V

VEN BAILALO (Luar, ASCAP) LT 5

W

WAKE ME UP WHEN SEPTEMBER ENDS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 19, POP 18
WALK AWAY (Neverwouldhavethought Music, SOCAN/Smelly Songs, ASCAP/K'Stuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/Copyright Control), HL, POP 80
WE BE BURNIN' (Dutty Rock, PRS/EMI April, ASCAP/Dwar Music, ASCAP/DelanoRenaissance, ASCAP/150 Lafayett Music, ASCAP/Ultra, ASCAP/Chalwa, ASCAP/Pop Style Music Publishing, ASCAP/Copyright Control/EMI Blackwood, BMI), HL, H100 20, POP 19, RBH 37
WE BELONG TOGETHER (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Sony/ATV Songs, BMI/Hip Chic, BMI/ABKCO, BMI/Warner-Tamerlane, BMI/Ballads By Design Music, BMI/Mister Johnson's Jams, BMI/Epic Solar, BMI), HL/WBM, H100 37, RBH 38
WELCOME 2 DETROIT (Lilimoni Publishing, ASCAP/Shroom Shady Music, BMI) POP 93
WHAT HURTS THE MOST (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Almo Music, ASCAP), HL, CS 30
WHAT IT DO (Careers-BMG, BMI/Clover G, BMI/Chubby Boy, ASCAP) RBH 78
WHEN I GET WHERE I'M GOING (Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 8, H100 74, POP 99
WHEN I'M GONE (Shroom Shady Music, BMI/Resto World Music, ASCAP) H100 17, POP 15
WHEN WE MAKE LOVE (Platinum Firm, ASCAP/W.C. Solomon, ASCAP/Zomba, ASCAP) RBH 83
WHEREVER YOU ARE (WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 32
WHERE WOULD I BE (THE QUESTION) (Family Soul Music, ASCAP) RBH 49
WHOA (Notorious K.I.M., BMI/Rotom Music, BMI/Southside Independent Music, BMI/Pencess Publishing, ASCAP/Bridter, ASCAP/Music Of Windswept, ASCAP) RBH 72
WHO I AM HATES WHO I'VE BEEN (Emeck, ASCAP/Red Coats Are Coming, BMI) H100 79, POP 57
WHO SAYS YOU CAN'T GO HOME (Universal-PolyGram International, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Sony/ATV Tunes, ASCAP), HL, CS 29
WHO YOU'D BE TODAY (Careers-BMG, BMI/Evansville, BMI/Little Blue Typewriter Music, BMI), WBM, CS 10, H100 76, POP 94
WHY (WB, ASCAP/Warner-Tamerlane, BMI/Writers Extreme, BMI), WBM, CS 34
WILLIE BOUNCE (Greensleeves, PRS/Lil Jon 00017 Music, BMI/TVT, BMI) RBH 53
WINDOW SHOPPER (50 Cent Music, ASCAP/Universal, ASCAP/700 Music, ASCAP/Sire Publishing, ASCAP/Fifty-Six Hope Road, ASCAP/Odnil, ASCAP), HL, H100 47, POP 45, RBH 41

Y

YES I'M READY (Jamie, BMI/Dandelion, BMI/Stiran Music Publishing, BMI) RBH 93
YO (EXCUSE ME MISS) (Dirty Dre, ASCAP/Universal, ASCAP/Lil Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, H100 64, POP 77, RBH 26
YOU AND ME (G-Chills, BMI/Colesion, BMI/Dimensional Songs Of The Knoll, BMI/Cherry River, BMI/Warner-Tamerlane, BMI), CLM/WBM, H100 26, POP 23
YOU KNOW WHAT (Grindtime, BMI/Shaniah Cymone Music, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Money Mack, BMI/EMI April, ASCAP), HL, RBH 74
YOU'LL THINK OF ME (Almo Music, ASCAP/Original Bliss, ASCAP/EMI April, ASCAP/Ty Me A River Music, ASCAP/JesKar Music, ASCAP), HL, POP 56
YOUR BODY (Marco Bleu Publishing, BMI/Blue Star Publishing, BMI/Blue Carroll Diamond Publishing, BMI/Silverplatinumy2k Publishing, BMI/The Nickel Publishing, BMI/Black Boy Hatchet Music, BMI/EMI Blackwood, BMI/Herbilicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI), HL/WBM, POP 46
YOU'RE BEAUTIFUL (EMI Blackwood, BMI/Bucks, BMI/David Platz, BMI), HL, H100 25, POP 26
YOUR MAN (EMI April, ASCAP/Sea Gayle Music, ASCAP/EMI Blackwood, BMI), HL, CS 16
YOUTH ARE SO COLD (Fifth Element) RBH 92
YO VOY (EMI April, ASCAP/Los Cangris, ASCAP/EMI Blackwood, BMI) LT 17

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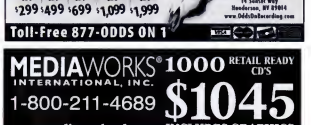
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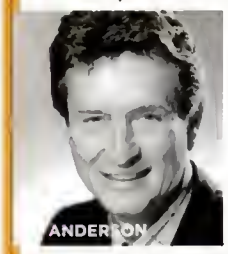
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A6TT12V

Label Vet Ray Anderson Dies

Ray Anderson, a major figure in record promotion who rose to become president of Epic Records, died of an apparent heart attack Dec. 15 at his home in San Clemente, Calif. He was 65.

A native of Pittsburgh, Anderson got his start in the business at Hamburg Brothers, a local distributor. He joined RCA Records as a regional promotion man in the early '70s and later moved to UA Records, before going to Columbia Records.



Anderson reigned over Columbia's promotion efforts through much of the 1980s, eventually becoming senior VP of promotion. Late in the decade, he was tapped to head Epic Records.

A flamboyant and popular figure, Anderson is revered as a mentor for the many promotion executives who served under him.

"He was a big part of so many people's lives," recalls Paul Rappaport, who was Anderson's VP of album rock promotion at Columbia.

Rappaport characterizes Anderson as having the leadership qualities of a Gen. George Patton and the "class and panache" of Humphrey Bogart.

Leaving Epic, he started a management company, Ray Anderson Entertainment, in 1988, and enjoyed international success with his first client, pop artist Tommy Page. Anderson continued to manage acts, but resurfaced in the label world in the late 1990s as senior VP of radio promotion at Red Ant, a company launched by Anderson's former Columbia Records boss Al Teller.

Anderson's career was clouded by his indictment in 1989 on charges of taking kickbacks from independent promotion man Joe Isgro. The case was brought to trial in federal court, but the charges against both men and an alleged Isgro associate were later dismissed.

Anderson retired from the business five years ago. He is survived by his wife, Elizabeth, and a son, Raymond. Donations can be made in Anderson's name to the T.J. Martell Foundation. Call 212-833-5444 for information.

—Ken Schlager

BIRTHS GIRL: Maya, to **Jayanthi** and **Satya Govindu**, Nov. 17, 2005, in Edison, N.J. Father is senior developer at the Harry Fox Agency.

BOY: Ralph Edmond Stanley III, to **Kristi** and **Ralph Stanley II**, Dec. 14, 2005, in Coeburn, Va. Father is an artist at Rebel Records.

BOY: Barkley Chase, to **Jessica** and **Terry Helms**, Dec. 20, 2005, in Lineville, Ala. Father is a Morningstar/Signature recording artist.

MARRIAGES **Selene Vigil** to **Brad Wilk**, Dec. 10, 2005, in Lake Tahoe, Calif. Bride is a singer for Seven Year Bitch. Groom is drummer for Audioslave.

DEATHS Enzo Stuarti, 86, of heart failure, Dec. 16, 2005, in Midland, Texas. A tenor who focused on Italian-American repertoire, Stuarti's albums included "Great Italian Love Songs," "Bravo Stuarti" and a tribute album to tenor Mario Lanza.

In the 1960s, Stuarti became a familiar face to American TV audiences as a frequent guest on variety and talk shows hosted by Ed Sullivan, Mike Douglas and Johnny Carson. His voice was also heard in commercials for Ragu spaghetti sauce, delivering the "that's a nice" line about the product.

He is survived by his second wife, Thelma, their two children and three grandchildren.

INDUSTRY EVENTS

JAN. 11-14 International Assn. of Jazz Educators Conference, Hilton New York and Sheraton New York Hotel & Towers. 785-776-8744. iaje.org.

JAN. 17 The Next Big Idea: Future of Branded Entertainment—West, Renaissance Hollywood Hotel, Los Angeles. 646-654-5169. thenextbigidea.com.

JAN. 19-22 NAMM Show, Anaheim Convention Center, Anaheim, Calif. thenammshow.com.

JAN. 22-26 MIDEM 2006, Palais Des Festivals, Cannes. midem.com.

FEB. 6 MusiCares Person of the Year Tribute honoring James Taylor, Los Angeles. 310-392-3777.

FEB. 8 2006 Grammy Awards, Staples Center, Los Angeles. 310-392-3777. grammy.org.

FOR THE RECORD

Contrary to a story in last week's issue on Sony BMG's preliminary digital-rights-management settlement, the company is only recalling CD titles featuring XCP DRM from First 4 Internet. Consumers in possession of XCP CDs are entitled to either a refund of $7.50 or an exchange for an MP3 download version of the title in question.

Additionally, owners of XCP CDs with a receipt of exchange are entitled to three free album downloads through a major download service. XCP owners can pick from a select group of titles provided by Sony BMG.

Owners of CDs featuring SunnComm MediaMax 3.0 or 5.0 technology purchased prior to Dec. 31, 2006, are being offered a tiered exchange program. Owners of CDs featuring MediaMax 3.0 can exchange their discs for MP3 downloads of the album in question. Owners of CDs featuring MediaMax 5.0 can exchange their discs for MP3 downloads of the album as well as an additional album download from a select group of titles through a major download service. In both cases, proof of purchase is required.



Jamie Foxx, left, congratulates Stevie Wonder on his achievements.



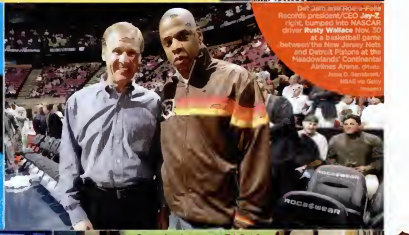
Universal Music Publishing Group recently signed a worldwide publishing deal with multiplatinum artist Ciara. Together before Ciara's shoot for SPIN magazine at New York's Chelsea Piers studios, from left, are UMPG's Robert Allen, Tom Sturges, Ethiopia Habtemariam, UMPG chairman/CEO David Renzer, Ciara, Island Def Jam Music Group's Philana Williams and Ciara's attorney Londell McMillan

GRAMMY JAM

Big acts like Jamie Foxx and Mary Mary performed Dec. 10 at the Entertainment Industry Foundation and the Recording Academy's second annual Grammy Jam, an evening celebrating the distinguished works of Stevie Wonder, at the Orpheum Theatre in Los Angeles. Proceeds from Grammy Jam supported EIF's National Arts Education Initiative beneficiaries, including For the Arts, the Grammy Foundation, InnerSpark/California State Summer School for the Arts, Inner-City Arts and the Museum of Contemporary Art.



Vocalist Latoi Hathaway, center, congratulates Mary Mary members Erica Campbell, left, and Tina Campbell on their two Grammy nominations after the commemorative gala.



Def Jam artist Rosko Field Records president/CEO Jay-Z, right, bumped into NASCAR driver Rusty Wallace Nov. 30 at a basketball game between the New Jersey Nets and Detroit Pistons at the Auto Club/Continental Airlines Arena. (Photo: Jesse D. Garrabrant/NBAE via Getty Images)



Alternative metal act Korn treated lucky fans to a private performance Dec. 6 at Fuse Network's "Daily Download" set at the cable channel's New York studios. Korn performed three songs for the studio audience, including new single "Twisted Transistor" from its Virgin release "See You on the Other Side." From left, band members Munky, David Silveria, Jonathan Davis and Fieldy, chat with Fuse VJs Marianela and Steven Smith during an interview. (Photo: Dave Rubin)



Grammy Award-winning artist Elvis Costello, right, and legendary New Orleans R&B songwriter/arranger/producer/pianist Allen Toussaint collaborate on an upcoming project at the New York home of NYNO Records co-founder and president Joshua Feigenbaum



Billboard legal and publishing editor Susan Butler attended BMG Music Publishing's holiday party Dec. 9 at the Cutting Room in New York. The party featured performances by the Pierces and Gypsy Rock Door, both on BMG Music Publishing's Peter Brodsky and Jenny Pott. Enjoying the gathering, from left, are Brodsky; Butler; BMG Music Publishing chairman/CEO Nicholas Firth and Pott. (Photo: Gary Gershoff)



Country Music Assn. Award attendees enjoyed a performance by U.K. artist Cliff Richard at Joe's Pub in New York. Shown, from left, are CMA global markets task force chairman Jeff Walker, EMI Music Group VP/chairman Dave Munro, Richard and Capitol Records Nashville president/CEO Mike Dungan.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

HUSH-HUSH AND ON THE Q.T.

The Black Eyed Peas' Will.I.Am will soon be penning more than hit songs: The man has signed on to write a monthly column (Rap Sheet) for Los Angeles Confidential magazine. Of course, where he'll find time to eke out a monthly column—between touring, representing brands in ad campaigns and producing other artists (Sergio Mendes and Macy Gray, among others)—remains to be seen. But the man does have our attention.

THE DOWN LOW

As 2005 came to a close, billboard.biz reported on the rift between singer/songwriter Nellie McKay and Columbia Records. The falling out left the artist's wickedly smart sophomore album, "Pretty Little Head," without a label to call home (see review, page S7).

Well, days after the ball dropped in Times Square, the wacky and talented McKay offered the following official statement: "Tone-deaf songstress Nellie McKay claims her recent breakup with Sony had 'nothing to do with Steve Martin.' " Explaining the split, she said, "it ain't no use to sit and wonder why—they kept the coffee pot, I got the dog." She concluded: "All that matters to me is that I can continue to make irritating music which will baffle and enrage." What a gal!



McKAY

JONSIN JOINS SOUTHBEAT

Producer Jim Jonsin, who has had success with Twista, Trina and Jamie Foxx, has been tapped by Miami's SouthBeat Records to become an equity partner in the label as well as its executive VP of A&R. He will report to SouthBeat CEO Gregory Frankel. Jonsin will initially work with the label's current roster (J-Shin, Wrekonize, Rayito and Mayday). His first project is R&B singer J-Shin's sophomore album, due in the spring. Lead single "If I Fall in Love" is on its way to urban radio.



WILL.I.AM

BEE GEE LIKES AMBIENCE

Two years after Johnny Cash's death, Barry Gibb and his wife, Linda, have purchased the home where Cash and June Carter Cash lived during their marriage. The Gibbs have plans to restore and preserve the Hendersonville, Tenn., homestead. According to a press release, they intend to use it as an inspirational place to write songs.

MEGA MOVEMENT

Mega TV, a new music and entertainment channel from the Spanish Broadcasting System, has let go more than 20 staff members and pushed its planned January launch back to March, sources say. Radio network SBS announced plans for Mega TV late last year. Miami-based Mega TV is described as a local channel that will eventually expand nationally. Sources say the station is restructuring. At press time, managers at Mega TV had not returned calls for comment.

DROPPING NAMES

Live Nation, the newly independent concert promotion company spun off from Clear Channel Communications, will abandon some of the historic promoter names it resurrected in 2005, sources say. Such vintage promoter brands as PACE Concerts, Cellar Door, Electric Factory, Ron Delsener Presents, Bill Graham Presents and Evening Star were dusted off in fall 2004 as part of a company-wide reorganization orchestrated by Live Nation CEO Michael Rapino (Billboard, Nov. 6, 2004). It is unclear which names will be folded under the Live Nation banner, but Ron Delsener Presents in New York is already promoting shows as Live Nation. Meanwhile, Rapino and Live Nation CFO Alan Ridgeway will make a presentation Jan. 11 at the 16th annual Citigroup Global Entertainment, Media and Telecommunications Conference at the Arizona Biltmore Resort in Phoenix, laying out some of the company's plans for 2006.

Will.I.Am Photo Steve Granitz/WireImage.com. Nellie McKay Photo Edward Dougherty/WireImage.com

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony Music Label Group U.S. senior VP of sales **Michael Block** expands his responsibilities as the new head of the label group's sales force. He is based in New York.

Wind-up Records in New York names **Andrew Schneider** senior VP of marketing. He was senior VP/GM at **Sony Pictures Digital.**

Midas Records Nashville names **Shari Roth** Midwest regional manager. She was director of A&R at **Columbia House.** Midas Records Nashville also names **Clay Henderson** Southeast regional manager. He was Southeast regional manager at **Universal South.**

PUBLISHING: BMI in New York ups **Christine Iglesias** to senior director of government relations. She was director of Internet licensing for BMI's new-media team.



BLOCK | SCHNEIDER | IGLESIAS | PETERSON

DISTRIBUTION: Entertainment Distribution Co. in New York names **John V. Madison** executive VP of business development, sales and marketing. He was executive VP at **WEA Corp.**

RELATED FIELDS: Propeller Consulting in Nashville names **Andy Peterson** director of marketing. He held the same position at children's book and media imprint **Tommy Nelson.**

Send submissions to shan@billboard.com.

GOODWORKS

TEE TIME

The 10th annual Skylar Neil Memorial Charity Golf Tournament and Auction is scheduled for May 5 at the Malibu Country Club in Malibu, Calif. Founded and hosted by Mötley Crüe frontman Vince Neil, the event raises funds for cancer, leukemia and AIDS research. It is named after Neil's daughter, who succumbed to stomach cancer in 1995. Last year, autographed memorabilia from Metallica, Franz Ferdinand, the Killers, Mötley Crüe and others helped the fund-raiser take in more than $100,000. For more info, log on to skylarneil.org.

DREAMS CAN COME TRUE

The I Have a Dream Foundation—Los Angeles will hold its eighth annual gospel brunch Jan. 29 at the House of Blues. Actor Samuel L. Jackson and Anschutz Entertainment Group president/CEO Tim Leiweke will be honored with Dream Keeper Awards. Jennifer Garner is confirmed to host the event, which will include honoree introductions by George Lucas and Magic Johnson. The foundation motivates and empowers children from disadvantaged communities to fulfill their academic dreams. For additional info, go to ihadla.org.

FROM THE HEART

The Heart Truth, a national awareness campaign for women about heart disease, will hold its fourth annual Red Dress Collection fashion show during Olympus Fashion Week in New York. The Feb. 3 event, held in the main Olympus tent in Bryant Park, will feature Deborah Harry, Avril Lavigne, Lee Ann Womack and other artists sashaying down the runway in the fashions of Calvin Klein, Narciso Rodriguez, Ralph Lauren and others. For more info, go to hearttruth.gov.

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